

VERBAL SCENERY IN THE PLAYS OF SHAKESPEARE

JONSON, GREENE, AND MARLOWE

By

Philip Covington

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INTRODUCTION

For the purpose of this study, verbal scenery is understood to consist of all speeches by persons on the stage by means of which the author located the action in space or painted a verbal picture of the scene for his audience.

As a result of the fact that the Elizabethan stage lacked many of the modern methods of picturing a scene, such as the printed program and elaborate lighting effects, the playwright of the period had to depend largely on verbal scenery for many of his effects.

Since a knowledge of a playwright's skill in this medium is necessary to a complete evaluation of him as a dramatic artist, this study attempts to gather together the evidence as regards the use of verbal scenery by four Elizabethan playwrights, Shakespeare, Jonson, Greene, and Marlowe.

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INTRODUCTION

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Since a knowledge of a playwright's skill in this medium is necessary to a complete evaluation of him as a dramatic artist, this study attempts to gather together the evidence as regards the use of verbal scenery by four Elizabethan playwrights, Shakespeare, Jonson, Greene, and Marlowe, and to compare their use of it.

TECHNIQUE A study of the plays of Shakespeare, Jonson, Greene and Marlowe has ~~been~~^{been} made, and all lines of verbal scenery occurring therein ~~have been~~^{have} counted. The whole line is counted when any one word in it is an integral part of the idea of place or place description. Lines referring to beds, chairs,

tables, thrones, etc. have not been counted as verbal scenery, because in all probability these properties appeared on the stage.

It is, of course, at times extremely difficult to fit all instances of verbal scenery into such a rigid scheme of classification. In some cases the precise meaning of the instance may be doubtful. At other times the instances has two separate aspects, and splitting it into two or more parts would fail to do justice to each. For example, when Romeo exclaims:

Lady by yonder moon I swear
That tips with silver all these fruit tree tops,

this instance, technically, falls into two parts, the first being a reference to a thing off stage, and the other a description of the scene. It is obvious that both lines are an organic whole, and it seems pointless to separate them. In such cases, the instance is classified according to what appears to be the pre-dominant idea.

References to subsequent scenes are listed only when the following scenes come closely enough for the anticipation to remain in the mind of the audience.

The total number of lines of verbal scenery occurring in a play is then divided by the total number of spoken lines in the play, and the percentage of verbal scenery in the plays is given in the graphs on pages 63, 64, 65, and 66.

The same procedure is followed with ^{all} the plays of each author as a whole. In this manner, an accurate ^{summary} picture is given of the quantity of scenery in these plays.

As to the effectiveness of the verbal scenery employed, no

such exact and impersonal measurement and comparison is possible. Judgment here is inevitably to some extent subjective.

For the analysis of technique in the use of verbal scenery eight possible methods of using it are considered:

1. By prologue
2. By chorus
3. By statement of locale
4. By apostrophe to place
5. By statement which implies a place
6. By reference to thing seen off stage
7. By reference in one scene to a subsequent scene
8. By description of the scene in whole or in part

Sixty-nine plays of these four authors are covered in this study, representing all their known dramatic writings. Titles of these plays will be found in Section I of the Bibliography. It is of course impossible here to quote each of the hundreds of instances of verbal scenery found in these plays, but typical instances are cited and discussed.

The fact that all the plays of each author are covered gives us the whole picture of his use of verbal scenery, and the number of plays considered makes it highly probable that general conclusions as to verbal scenery found in these plays are valid for the period as a whole.

CONTENTS

	Page
Introduction	1
Chapter	
I. The Place of Verbal Scenery in Elizabethan Drama	2
II. Shakespeare's Use of Verbal Scenery . .	12
III. Jonson's Use of Verbal Scenery	28
IV. Greene's Use of Verbal Scenery	39
V. Marlowe's Use of Verbal Scenery	47
VI. Comparison	55
Graph	
I. Percentage of Verbal Scenery in the plays of Shakespeare	63
II. Percentage of Verbal Scenery in the plays of Jonson	64
III. Percentage of Verbal Scenery in the plays of Greene	65
IV. Percentage of Verbal Scenery in the plays of Marlowe	66
V. Percentage of Verbal Scenery in the plays of Shakespeare, Jonson, Greene, and Marlowe	67
Appendix. Lines of verbal scenery in the plays of Shakespeare, Jonson, Greene, and Marlowe	68
Bibliography	91

VERBAL SCENERY IN THE PLAYS OF SHAKESPEARE
JONSON, GREENE, AND MARLOWE

Chapter I

THE PLACE OF VERBAL SCENERY IN ELIZABETHAN DRAMA

Anyone who interests himself in the Elizabethan stage, its properties and equipment, discovers very soon that there is not complete agreement among writers on the subject, as regards the amount or kind of actual scenery and properties at the disposal of playwrights of the period.

Since a discussion of all books on the subject is impossible here, a list of works which throw interesting light on the Elizabethan stage is given in Part I of the Bibliography. The following description of the stage and stage equipment is largely a condensation of these books.

The stage of the Elizabethan public theatre consisted of two parts: an outer stage, projecting out into the pit, and an inner stage, which was covered, and which could be separated at need from the outer stage by a curtain or curtains. Above the inner stage was another stage which could be used for balcony scenes, scenes on the walls of a city, etc.

Projecting part-way over the outer stage was the "heavens," of which little definite is known, except that in all probability

a penthouse was built over it, and through it "heavenly" characters could be lowered to the outer stage or could ascend therefrom. It is also generally accepted that there were trap doors in the outer stage through which devils could pop up amid an exciting display of fireworks, and which could be used for graves, etc.

The question of properties is one which will never be settled in all details. It seems, however, safe to say that the properties of the Elizabethan stage were comparatively few, and were of a symbolic, rather than pictorial nature. As Reynolds says in Some Principles of Elizabethan Staging,¹ the Elizabethans aimed at

the creation of a symbolic rather than a picture stage, that is, a stage on which the properties are intended only to suggest the scene rather than to picture it completely, congruously, and realistically.

Karl Mantzuis points out in his History of Theatrical Art² that Henslowe's inventory of all the properties of "The Lord Admiral's Men" contained only thirty-five items. He says further:

We see, then, that scarcely any money was spent in the equipment of the stage, except on the properties which were needed in the plays, but which can hardly be called stage furniture. And even these were neither very numerous nor very expensive.

Also Sisson on this point:

Henslowe donne la liste de 'toutes choses achetées pour la compagnie' depuis le 3 avril 1598. Il cite

¹ Reynolds, G. F., Some Principles of Elizabethan Staging, p.6.

² Mantzius, Karl, History of Theatrical Art, p.118.

les 'livres' qu'il a achetées, pour le reste il ne cite que des costumes, et point de 'properties'. Il n'y avait certes pas de décors particuliers à chaque pièce qu'on représentait, et cet inventaire dénote la pauvreté remarquable des décors en comparaison des costumes."³

Such, in brief, was the stage with which the play producer of the period worked. Granted a lively imagination and not too great devotion to verisimilitude on the part of his audience, it was a stage which allowed the author a wide range of effects.

Since verbal scenery is, after all, scenery, it will be well here to enumerate the purposes which scenery serves in any play. It may be used because the plot demands a knowledge of locale. It may be used because of audience interest it arouses per se. In this connection it is to be remembered that the Elizabethans were extremely fond of pageantry and display. Lastly, it may be used as an appropriate setting for certain action of the play, or to assist in evoking certain emotions in the audience. Campbell in his Scenes and Machines on the English Stage quotes Aristotle's Poetics on this point.⁴

Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet.

If the playwright wished to locate or picture a scene, there were a limited number of ways in which he could do it. It might be done by placards posted conspicuously, and labeling the locale.

³Bisson, C. J., Le Gout Public Et Le Theatre Elisabethain, p.94.

⁴Campbell, L. E., Scenes and Machines on the English Stage, p.67, quotes Aristotle's Poetics, XIV, 1,2.

This was done, though undoubtedly very rarely. Schilling, in his Elizabethan Drama points out an instance of this technique.

Thus, if illustration of rudeness be required, in an out-of-the way comedy--a hodge-podge of mythological and fairy lore by Wm. Percy, dated 1601, though doubtless written earlier, we have the following account of 'the properties': 'Highest aloft and on top of the music tree the title, The Fairy Pastorall: beneath him pind on post of the tree, the scene, Elvida Forrest; lowest of all over the canopie NAPAIBODAION or Faery Chappell. A kiln of brick, a fowen cott, a hollow oake with vice of wood to shutt to, a lowe well with roape and pullie, a fourme of turves, a green bank being pillow to the hed but, a hole to creepe in and out,' and further: 'Now if so be that the properties of any these, that be outward, will not serve the turne by reason of concourse of people on the stage, then you may omitt the sayd properties which be outward and supplye their places with their nuncupations only.' Doubtless such 'nuncupations' as these were not infrequent for other reasons than 'the concourse of people on the stage.'⁵

It could be done in a general way, by the title of the play, as, for example, Hamlet, Prince of Denmark, The Merchant of Venice, and many others. This method also is poor, because only the general location of the play can be given.

It could be done by costume, to some extent at least. Although it is doubtful whether the income from a play would warrant the expense of securing costumes for the players which were authentic as to time and place, this method could be employed.

Interesting evidence to this effect is given by Linthicum in her Costume in the Drama of Shakespeare and His Contemporaries.⁶

⁵ Schilling, F. E., Elizabethan Drama, p.174.

⁶ Linthicum, M. C., Costume in the Drama of Shakespeare and his Contemporaries, p.113.

The drama reflected Tudor love of silks, scarcent and cypress, taffeta in many colours, the floral damask, the gorgeous cloths of gold and silver, tabine, tinsel and tissue, the chamlets and sayes, and, most beautiful of all, the pile-silks, as velvet and plush, merely by their names created the atmosphere which the dramatists desired; or through the 'mystery of the needle and thimble' enabled actors to appear royal.

Here, it should be pointed out, the author speaks mostly of the court theatres. It could also be done by properties, within certain limits. A bed on the stage would indicate a bed-room, a throne a throneroom, etc., but here again, the bed does not tell us which or whose bedroom is meant, and where it is supposed to be situated.

The other possible method is of course that of verbal scenery. For the playwright producer, it offered many advantages. Not the least of these possibly was that it was inexpensive, as compared with properties and costumes. It could be used to shift locale when the plot required it. It could erect cloudy castles, storms, moonlit nights, and many other things of which the other methods were incapable.

That verbal scenery was a recognized, common, and highly useful tool of the Elizabethan playwright, who, it is well to remember, was often producer and even actor as well, is beyond question.

The play was now acted against an architectural background, but this did not represent a particular place, as was the case on the Italian stage; it was a permanent erection, and remained the same for every piece; the spectators were obliged to supply the change of scene by means of their imagination.

The imagination could be assisted to perform this task in a great variety of manners. Above

all⁷ by the words of the poet. In cases where, in order to follow the thread of the plot, it was necessary to picture a particular locality for the action, this locality was at once indicated by the words of the persons who enter at the opening of the scene in question.⁸

This, naturally, could be done well or poorly, and in a great variety of manners, not all of which were equally effective. The Elizabethans were not so naive that the obvious statement of an actor coming onto the stage that he is now on board a ship at sea would be accepted. Sidney in his Defense of Poesie⁹ objects strongly to the then current device whereby

the Player when he comes in, must ever begin with telling where he is, or else the tale will not be conceived.

Certain it is also that the better playwrights overcame this handicap artistically. To quote again from Sisson's Le gout public et le theatre Elisabethain.¹⁰

Ajoutez le génie des grandes poètes, et le spectateur verra devant lui, dans son rêve enchanté, la vieille ville d'Oxford, la nuit ténébreuse et mystérieuse à Elsenour, un naufrage et la fureur d'une tempête sur les côtes d'une île lointaine, ou une nuit resplendissante et paisible au clair de la lune et des étoiles. Il les verra malgré les planchers connus, malgré la lumière du jour et ce sera la poésie de As You Like It, et non pas les quelques arbres plantés sur la scène, qui le transporteront en Arcadie.

Before beginning the study of the verbal scenery in the plays

⁷Italics mine

⁸Creizenach, W., The English Drama in the Age of Shakespeare, p. 355.

⁹Sidney, Sir Philip, The Complete Works of V^z, p. 78.

¹⁰Sisson, C. J., op. cit., p. 105.

of Shakespeare, Jonson, Greene, and Marlowe, it will be well to discuss briefly the eight methods mentioned before.

1. By prologue. Instances of this type of verbal scenery almost always consist of a direct statement that our scene is located in a certain country.

"In Troy there lies the scene."

Troilus, Prologue, Line 1.

2. By chorus. This is approximately the same method, except that it is used to signalize changes in scene of which it is necessary that the reader be aware.

Cor. O, mary this is one, for whose better illustration: we must desire you to presuppose the stage, the middle isle in Paules; and that the west end of it.

Every Man Out of his Humor, II, 4, Grex, 182-184.

3. By Statement of locale. This consists usually of a flat statement, during the scene itself, that it is located in a certain place. A very common device of this type is to have one character address another with such an expression as, "Welcome to Milan."

Shoomaker. Come, sir, wil you go to the townes end now sir?

Jenkin. I, sir, come.--Now we are at the townes end, . . .

George-a-Green, 1036-1039.

4. By apostrophe to place. This consists usually of such an expression as, "O, Rome!"

Ghost of Sylla. Dost thou not feel me, Rome?

Catalina, I, 1, 1.

5. By statement which implies a place. In this type the conversation carried on leads us to imply that the scene is a certain place.

1. Sail. Slack the bolins there! Thou wilt not, wilt thou? Blow, and split thyself.

2. Sail. But searoom, an the brine and cloudy billow
kiss the moon, I care not.

1. Sail. Sir, your queen must overboard.
Pericles, III, 1, 43-47.

6. By reference to thing seen off stage. This lead us to make deductions about the scene on the stage with reference to the thing seen. Most common in this type are references to the moon, stars, setting or rising sun, etc.

Callapina. And here may we behold great Babylon,
Circled about with Limnaspaltis Lake.
Tamburlaine, Part II, 4337-8.

7. By reference in one scene to a subsequent scene. This method, as it were, conditions our reflexes, so that when the subsequent scene occurs, we more readily conceive it as being how and where we were told it would be.

Volpone. Now to my first again, at the next corner.
Volpone, V, 7, 23.

8. By description or comment on the scene as a whole or on some part of it which is presumed to be situated on the stage.

Trin. Here's neither bush nor shrub to bear
off any weather at all, and another storm brew-
ing: I hear it sing i' the wind:
Tempest, II, 2, 18-20.

Still another method might be considered, that of verbal scenery by incantation. By this method, the author secures the effect by the recurrent use of certain words, although these are not references to the scene. Only one of all the plays covered in this study utilizes this technique; so it has not been considered as one of the eight types.

The play which uses it is Shakespeare's A Midsummer Night's Dream. The ideas of night and moonlight permeate the entire play.

Even the

Tedious brief scene of young Pyramus
And his love Thisby; very tragical mirth,

takes place in the moonlight.

It is interesting to note that the word moon or moonlight is used forty-four times in the play, while the word night occurs forty-four times also. They are used very often in verbal scenery of the eight types listed above, but they occur in other ways as well. For example:

Ege. Thou hast by moonlight at her window sung
I, 1, 30.

The. Chaunting faint hymns to the cold fruitless moon.
I, 1, 73.

The. And by the next new moon--
I, 1, 83.

The. Or on Diana's altar
I, 1, 89.

Lys. Brief as the lightning in the collied night.
I, 1, 145.

Rob. I am that merry wanderer of the night.
II, 1, 43.

Queen. Therefore the moon, the governess of floods,
Pale in her anger
II, 1, 103-104.

Queen. And in the spiced Indian air, by night.
II, 1, 124.

Queen. And see our moonlight revels
II, 1, 141.

Ob. And certain stars shot madly from their spheres
II, 1, 153.

Ob. Flying between the cold moon and the earth
II, 1, 156.

Ob. Quench'd in the chaste beams of the wat'ry moon,

These instances are not direct references to the scene, but

their repetition exerts an almost hypnotic effect, evoking night and moonlight, as it were by incantation. Of course it is impossible to say just how much this verbal scenery was used consciously and deliberately by Shakespeare, and how much it was the result of his poetic imagination which made him think, so to speak, in terms of moonlight. However, if, as Quince feelingly observes,

there is
two hard things: that is, to bring the moonlight
into a chamber;

Shakespeare has certainly turned the trick!

Chapter II

SHAKESPEARE'S USE OF VERBAL SCENERY

Two and one-half per cent of all the spoken lines in Shakespeare's plays are devoted to verbal scenery. This figure is more than twice that of Jonson and Marlowe, and almost twice that of Greene, as will be seen in the chart on page 67 following. His plays show a wide range in amount of verbal scenery employed, varying from four-tenths of one per cent in Coriolanus to thirteen and three-tenths per cent in A Midsummer Night's Dream.

A study of the chart on page 63 also reveals that verbal scenery appears much more frequently in Shakespeare's tragedies than in his comedies or historical dramas. A possible explanation of this fact is that in the tragedies, which contain, as a rule deeper psychological studies of character, the dramatist felt the necessity of more elaborate backgrounds to heighten the effect of his characters' emotions. Exceptions to this can be found in the plays, but in general the conclusion seems sound.

A study of the quantity of verbal scenery employed fails to give any conception of the author's technique in its use. What is vastly more important than the number of times that we are told

that the scene is in a certain place is the manner in which we are told, since this, in the last analysis, determines its effectiveness as verbal scenery.

Only six of Shakespeare's plays contain a prologue.
 BY PROLOGUE
 Two are preceded by "Inductions"--Henry IV, Part II and The Taming of the Shrew, but of these only that of Henry IV, Part II sets the scene of the play which follows. Of the six plays which contain prologues, Pericles, Romeo and Juliet, Henry V, Troilus and Cressida, Henry VIII, and The Two Noble Kinsmen, only four have prologues containing verbal scenery:

In Troy there lies the scene.

Troilus, Prologue, line 1.

Two households, both alike in dignity,

In fair Verona, where we lay our scene, . . .

Romeo and Juliet, Prologue, lines 1-2.

Cover. This Antioch, then, Antiochus the Great
 Built up, this city, for his chiefest seat,
 The fairest in all Syria. . .

Pericles, Prologue, lines 17-19.

The verbal scenery of the prologue to Henry V is much more elaborate, and shows us how sensible Shakespeare was of the physical limitations of his stage.

O for a muse of fire, that would ascend
 The brightest heaven of invention,
 A kingdom for a stage, princes to act,
 And monarchs to behold the swelling scene!
 Then should the warlike Harry, like himself,
 Assume the port of Mars, and at his heels
 (Leash'd in, like hounds) should famine, sword, and fire
 Crouch for employment. But pardon, gentles all,
 The flat unraised spirits that have dar'd
 On this unworthy scaffold to bring forth
 So great an object. Can this cockpit hold
 The vasty fields of France? Or may we cram
 Within this wooden O the very casques
 That did affright the air at Agincourt?
 O, pardon! since a crooked figure may
 Attest in little place a million,
 And let us, ciphers to this great accompt,
 On your imaginary forces work.

Suppose within the girdle of these walls
 Are now confin'd two mighty monarchies,
 Whose high-upreared and abutting fronts
 The perilous narrow ocean parts asunder.
 Piece out our imperfections with your thoughts:
 Into a thousand parts divide one man
 And make imaginary puissance.
 Think, when we talk of horses, that you see them
 Printing their proud hoofs i' th' receiving earth.
 For 'tis your thoughts that now must deck our kings,
 Carry them here and there.

Henry V, Prologue, lines 1-29

From this it will be seen that Shakespeare uses this particular type of verbal scenery very little.

BY CHORUS
 Choruses appear in only three of Shakespeare's plays, Henry V, Pericles, and A Winter's Tale.

Oddly enough, the chorus occurs only once in A Winter's Tale, at the beginning of Act IV. In all, the choruses are used to explain the plot and shift the locale. Examples follow:

Chorus.

And the scene
 Is now transported, gentles, to Southampton,
 There is the playhouse now, there you must sit,
 And thence to France shall we convey you safe
 And bring you back, charming the narrow seas
 To give you gentle pass; for, if we may
 We'll not offend one stomach with our play.
 But, till the King come forth, and not till then,
 Unto Southampton do we shift our scene.
Henry V, Act II, Chorus, lines 34-42.

Chorus.

O! do but think
 You stand upon the rivage and behold
 A city on the inconstant billows dancing;
 For so appears this fleet majestical,
 Holding due course to Harfleur. Follow, follow!
 Grapple your minds to sternage of this navy,
 And leave your England, as dead midnight still,
 Guarded with grandsires, babies, and old women,
 Either past or not arriv'd to pith and puissance:
 For who is he, whose chin is but enrich'd
 With one appearing hair, that will not follow
 Those cull'd and choice-drawn cavaliers to France?
 Work, work your thoughts, and therein see a siege;
 Behold the ordnance on their carriages,
 With fatal mouths gaping on girded Harfleur.
 Suppose the ambassador from the French comes back;
 Tells Harry that the king doth offer him

Katharine his daughter; and with her, to dowry,
 Some petty and unprofitable dukedoms:
 The offer likes not: and the nimble gunner
 With linstock now the devilish cannon touches,
 And down goes all before them. Still be kind,
 And eke out our performance with your mind.

Henry V, III, Chorus, 13-35.

And so our scene must to the battle fly;
 Where,--O for pity,--we shall much disgrace,
 With four or five most vile and ragged foils,
 Right ill dispos'd in brawl ridiculous,
 The name of Agincourt. Yet sit and see,
 Minding true things by what their mockeries be.

Henry V, IV, Chorus, 48-53.

Till Harry's back-return again to France:
 There must we bring him; and myself have play'd
 The interim, by remembering you 'tis past.
 Then brook abridgment, and your eyes advance,
 After your thoughts, straight back again to France.

Henry V, V, Chorus, 41-45.

To cite an instance from "Pericles,"

Gower.

Think this his bark,
 Where what is done in action (more, if might)
 Shall be discover'd.

Pericles, Act V, Chorus, lines
 22-24.

STATEMENT OF LOCALE

Instances of this type of verbal scenery
 occur in twenty-three of Shakespeare's

plays with the following frequencies:

<u>Two Gentlemen of Verona</u>	2
<u>All's Well That Ends Well</u>	1
<u>Merchant of Venice</u>	2
<u>Macbeth</u>	2
<u>Taming of the Shrew</u>	4
<u>Troilus</u>	2
<u>Henry IV</u> , Part 2	1
<u>King John</u>	3
<u>Richard III</u>	1

<u>Tempest</u>	1
<u>Twelfth Night</u>	1
<u>Richard II</u>	1
<u>Henry IV, Part I</u>	3
<u>Othello</u>	2
<u>Love's Labour's Lost</u>	1
<u>Pericles</u>	2
<u>Titus Andronicus</u>	1
<u>Timon of Athens</u>	1
<u>Midsummer Night's Dream</u>	5
<u>Henry V</u>	1
<u>Antony and Cleopatra</u>	2
<u>Henry VI, Part 3</u>	2
<u>As You Like It</u>	1
Total	<hr/> 42

Practically all consist of one line or at most two. Almost always, Shakespeare uses this sort of statement merely as a means of locating the action; not with any attempt to picture a scene, and never when the scenic background would seem important. All of the four instances of this obvious type of verbal scenery occurring in A Midsummer Night's Dream, are found in the play within the play which is put on by Bottom and his companions,^{and} in which Shakespeare is burlesquing the stage.

This is old Ninny's tomb.

Midsummer Night's Dream, V, 1, 270.

There are, of course, a great many "scenes" which do not require any elaborate description, or, for that matter, any specific location. As Hazelton Spencer says:

Often, however, there is no need of specifying a scene's location or hour. It is needful for two characters to converse; it makes no difference where they talk--upstairs, downstairs, or in my lady's chamber, or in her garden, or on a city square. In such scenes the painstaking tags of the editors are really an impertinence. Few of the scenes are definitely placed by headings in the original texts. Many are deftly fixed by allusions in the dialogue, but some should be frankly tagged in modern editions 'unlocated.'¹¹

Often, times, also, when the plot is moving rapidly, this brief notice of location serves far better than an elaborate picture, which would hinder, rather than help, the audience.

Instances of this type of verbal scenery
 APOSTROPHE TO PLACE
 occur in thirteen of Shakespeare's plays,
 with the following frequencies:

<u>Antony and Cleopatra</u>	1
<u>King John</u>	1
<u>Richard II</u>	1
<u>Julius Caesar</u>	1
<u>Two Noble Kinsmen</u>	1
<u>King Lear</u>	1
<u>Richard III</u>	1
<u>Midsummer Night's Dream</u>	5
<u>Timon of Athens</u>	4
<u>Pericles</u>	1
<u>Titus Andronicus</u>	2
<u>Romeo and Juliet</u>	2
Total	<u>21</u>

¹¹Spencer, Hazelton, The Art & Life of William Shakespeare, 1940.

Of the five instances in A Midsummer Night's Dream, three are used in the play within the play, and are used for comic effect. For example:

Pyramus. O grim-look'd night! O night with hue so black!
O night, which ever art when day is not!
O night! O night! alack, alack, alack!
A Midsummer Night's Dream, V, 1, 172-4.

The same method is used by Shakespeare with great effect, however, in Lear's address to the storm.

Lear. Blow winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt couriers to oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick retundity o' th' world,
Crack Nature's moulds, all germains spill at once,
That make ungrateful man!
King Lear, III, 2, 1-9.

In this instance a very vivid picture of the storm is painted.

STATEMENT WHICH IMPLIES A PLACE

Instances of this type of verbal scenery are found in

twenty-five of Shakespeare's plays, with the following frequencies:

<u>King Lear</u>	1
<u>Merry Wives of Windsor</u>	3
<u>Othello</u>	12
<u>Timon of Athens</u>	1
<u>Antony and Cleopatra</u>	10
<u>Troilus</u>	12
<u>Comedy of Errors</u>	10
<u>Two Noble Kinsmen</u>	2
<u>Macbeth</u>	2
<u>Midsummer Night's Dream</u>	1

<u>Merchant of Venice</u>	1
<u>Hamlet</u>	7
<u>Measure for Measure</u>	2
<u>Much Ado About Nothing</u>	1
<u>Winter's Tale</u>	2
<u>Romeo and Juliet</u>	14
<u>Henry VI, Part 3</u>	1
<u>Henry VIII</u>	2
<u>Henry IV, Part 1</u>	4
<u>Henry V</u>	4
<u>Henry IV, Part 2</u>	5
<u>Julius Caesar</u>	6
<u>King John</u>	1
<u>Tempest</u>	1
<u>Taming of the Shrew</u>	3
<u>Twelfth Night</u>	1
<u>Pericles</u>	4
Total	<hr/> 113

Very often used, for the purpose of securing the illusion of night is the device of having actors bid each other good-night. The natural inference, of course, is that it is night on the stage. In Henry V, Act III, we find a variation of this. In this scene characters exclaim "Would it were day!" or "Will it never be day?" Most common are references to doors, implying houses, and to gates, implying the walls of the city.

In The Tempest, I, 1, the cries of the sailors and the nautical terms they use create for the audience a scene on board a storm-tossed ship.

Master. Boatswain!

Boats. Here, master. What cheer?

Master. Good, speak to th' mariners! Fall to 't
--yarely, or we run ourselves aground!
Bestir, bestir!

Enter Mariners.

Boats. Heigh, my hearts! Cheerly, cheerly, my
hearts! Yare, yare! Take in the topsail!
Tend to th' master's whistle! Blow till
thou burst thy wind, if room enough!
The Tempest, I, 1, 1-9.

The same effect is secured in the same manner in the ship-
board scene in Pericles.

1. Sail. Slack the bolins there! Thou wilt not,
wilt thou? Blow, and split thyself.

2. Sail. But searoom, an the brine and cloudy billow
kiss the moon, I care not.

1. Sail. Sir, your queen must overboard.
Pericles, III, 1, 43-47.

REFERENCE TO THINGS SEEN OFF STAGE

Instances of verbal scenery of this type
are found in twenty-two of Shakespeare's

plays, with the following frequencies:

<u>Love's Labour's Lost</u>	1
<u>Cymbeline</u>	1
<u>Antony and Cleopatra</u>	1
<u>Richard III</u>	1
<u>Richard II</u>	1
<u>Hamlet</u>	3
<u>Tempest</u>	2
<u>Macbeth</u>	1
<u>Merchant of Venice</u>	2
<u>Much Ado About Nothing</u>	1

<u>Midsummer Night's Dream</u>	3
<u>Julius Caesar</u>	3
<u>King Lear</u>	1
<u>Henry VI, Part 1</u>	3
<u>Henry IV, Part 1</u>	2
<u>Henry VI, Part 3</u>	1
<u>Henry V</u>	1
<u>Measure for Measure</u>	1
<u>Troilus</u>	5
<u>Two Gentlemen of Verona</u>	2
<u>Coriolanus</u>	2
<u>Romeo and Juliet</u>	6
Total	<hr/> 44

It is difficult to say, in many instances, whether the reference is to something which may have been at least represented on the stage. Instances in fourteen of the plays seem to be definitely references to something off the stage and not represented thereon. The majority of these are references to clouds, the moon, stars, etc.

Romeo. Lady, by yonder blessed moon I vow
That tips with silver all these fruit-tree tops,--
Romeo and Juliet, II, 2, 107-8.

Friar L. What torch is yond, that vainly lends his light
To grubs and eyeless skulls?
Romeo and Juliet, V, 3, 125-6.

King. How bloodily the sun begins to peer
Above yon bosky hill!
Henry IV, Part 1, V, 1, 1-2.

Gratiano. By yonder moon I swear you do me wrong,
Merchant of Venice, V, 1, 142.

Cressida. By all Diana's waiting women yond,
And by herself,
Troilus and Cressida, V, 2, 91-2.

BY REFERENCE IN ONE SCENE TO A SUBSEQUENT SCENE Verbal scenery of this kind is used by Shakespeare in only seven plays, As You Like It, Hamlet, A Midsummer Night's Dream, Two Gentlemen of Verona, King Lear, and Macbeth, and The Merchant of Venice, with the following frequencies:

<u>Two Gentlemen of Verona</u>	5
<u>King Lear</u>	1
<u>Macbeth</u>	2
<u>Merchant of Venice</u>	3
<u>Hamlet</u>	1
<u>As You Like It</u>	1
<u>Midsummer Night's Dream</u>	7
Total	<hr/> 20

It is less used by Shakespeare than any other type. Hamlet contains only one instance of it.

Polonius. My lord, he's going to his mother's closet:
Behind the arras I'll convey myself. . .
Hamlet, III, 3, 27-28.

In this case it is necessary that we know that Polonius is hiding behind the arras when the scene opens.

In As You Like It, Celia announces her intention:

To seek my uncle in the forest of Arden.
As You Like It, I, 3, 110.

In The Merchant of Venice occur three instances, preparing the audience for the change from Venice to Portia's house in Belmont.

Bassanio: In Belmont is a lady richly left.
Merchant of Venice, I, 1, 162.

Antonio: To furnish thee to Belmont. . .
Merchant of Venice, I, 1, 183.

Gratiano: You must not deny me: I must go with you to Belmont.

Merchant of Venice, II, 2, 194.

The instances occurring in A Midsummer Night's Dream are for the purpose of preparing the audience for the scenes in the moonlit forest.

None of the instances contains elaborate description of the scene.

DESCRIPTION OF SCENE
OR SOME PART THEREOF

This is by far the most common and in many ways the most effective method of using verbal scenery. It occurs in all Shakespeare's plays with the following frequencies:

<u>Merry Wives of Windsor</u>	27
<u>Measure for Measure</u>	11
<u>All's Well That Ends Well</u>	15
<u>Antony and Cleopatra</u>	12
<u>As You Like It</u>	33
<u>Taming of the Shrew</u>	15
<u>Troilus and Cressida</u>	13
<u>Winter's Tale</u>	14
<u>Two Gentlemen of Verona</u>	5
<u>Timon of Athens</u>	9
<u>Comedy of Errors</u>	14
<u>Coriolanus</u>	6
<u>Pericles</u>	20
<u>Henry VI, Part 3</u>	22
<u>King John</u>	40
<u>Henry IV</u>	21
<u>Richard III</u>	16

<u>Henry V</u>	14
<u>Henry VI, Part 2</u>	13
<u>Henry VI, Part 1</u>	20
<u>Henry VIII</u>	8
<u>Henry IV, Part 2</u>	10
<u>Richard II</u>	13
<u>The Tempest</u>	27
<u>Midsummer Night's Dream</u>	48
<u>Julius Caesar</u>	26
<u>King Lear</u>	26
<u>Merchant of Venice</u>	17
<u>Macbeth</u>	18
<u>Twelfth Night</u>	19
<u>Romeo and Juliet</u>	68
<u>Two Noble Kinsmen</u>	16
<u>Titus Andronicus</u>	27
<u>Love's Labour's Lost</u>	15
<u>Much Ado About Nothing</u>	15
<u>Cymbeline</u>	26
<u>Othello</u>	37
<u>Hamlet</u>	23
Total	<hr/> 779

It possesses the advantage of describing the scene at the time when it is supposed to be before the eyes of the audience. Shakespeare's use of it varies from brief references to locale to descriptions which seem to fill the entire stage.

Ann. Our dance of custom round about the oak
Of Herne the hunter, let us not forget.

- Eva. Pray you, lock hand in hand; yourselves in order set;
And twenty glow-worms shall our lanterns be,
To guide our measure round about the tree.
Merry Wives of Windsor, V, 5, 81-5.
- Page. This raw rheumatic day?
Merry Wives of Windsor, III, 1, 47.
- Orlando. O! sir, very well: here in your orchard.
As You Like It, I, 1, 44.
- Friar Lawrence. The grey-ey'd morn smiles on the frowning night,
Chequering the eastern clouds with streaks of light,
And flecked darkness like a drunkard reels
From forth days path and Titan's fiery wheels:
Romeo and Juliet, II, 3, 1-4.
- Claudio. How still the evening is,
As hush'd on purpose to grace harmony!
Much Ado About Nothing, II, 3, 41-2.
- Lorenzo. How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica: look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou beholds't
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Merchant of Venice, V, 1, 54-61.
- King. This castle hath a pleasant seat. The air
Nimbly and sweetly recommends itself
Unto our gentle senses.
- Banquo. This guest of summer,
The temple-haunting martlet does approve
By his lov'd mansionry that the heaven's breath
Smells wooingly here. No jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent beel and procreant cradle.
Where they most breed and haunt, I have observ'd
The air is delicate.
Macbeth, I, 6, 1-10.

Conclusion

To sum up the facts as regards Shakespeare's use of the eight types of verbal scenery, we find that they are used the following number of times:

By prologue	5
By chorus	9
By statement of locale	42
By apostrophe	21
By statement which implies a scene	113
Reference to things seen off-stage	44
Reference to subsequent scene	20
By description of the scene	779

It is evident that for his pictorial effects Shakespeare depends most heavily on description of the scene and on statements which imply a scene.

An outstanding characteristic of all Shakespeare's verbal scenery is its impressionistic nature. It suggests more than it states. He never gives detailed descriptions of any scene, however important it may be. Instead, he selects certain meaningful details which, in themselves, evoke a whole scene and an atmosphere. He is rarely content with labelling a scene once. Unobtrusive hints are dropped throughout his located scenes, which tend, almost hypnotically, to keep the scenes in the minds of his audience.

The ominous scene in *Macbeth* before the murder of Banquo is a perfect illustration of Shakespeare's ability to evoke an entire scene and atmosphere by the mention of some detail.

Macbeth. Light thickens, and the crow
Makes wing to the rooky wood.

The brief glimpse of the crow, as if by magic, evokes the whole somber evening.

Undoubtedly Shakespeare's skillful use of verbal scenery in his plays has contributed to their enduring popularity in written form as well as on the stage.

of the ... of the ... of the ... of the ... of the ...

of the ... of the ... of the ... of the ... of the ...

of the ... of the ... of the ... of the ... of the ...

of the ... of the ... of the ... of the ... of the ...

Chapter III

JONSON'S USE OF VERBAL SCENERY

One per cent of the spoken lines in Jonson's plays consist of verbal scenery. Of the four dramatists considered in this study this figure ranks Jonson below Greene and slightly above Marlowe in amount of verbal scenery employed, as will be seen in the chart on page 67.

Of the eighteen plays of Jonson represented in
BY PROLOGUE OR
INDUCTION this study, all except three, The Case is
Altered, Sejanus, and Catiline, contain prologues or inductions,
or both. Instances of verbal scenery occur in nine of these pro-
logues or inductions: Poetaster, Cynthia's Revel, Bartholomew
Fair, The Sad Shepherd, The New Inn, The Alchemist, Every Man Out
of His Humour, and A Tale of a Tub. In these instances no attempt
at elaborate description is made, but the general situs of the
play which follows is stated.

Envie. The Scene is, ha!
Rome. Rome? Rome?

Poetaster, Prologue, 27-28.

Prologue. You are welcome, welcome all, to the new Inn;
The New Inn, Prologue, 1.

Prologue. Our scene is London,
The Alchemist, Prologue, 5.

THE HISTORY

OF THE UNITED STATES

The history of the United States is a story of a people who have grown from a small colony of English settlers to a great nation. The story begins in 1492 when Christopher Columbus discovered the New World. The first English settlers came to the United States in 1607, and the first American Revolution was fought in 1776. The United States has since grown into a great nation, and its history is a story of progress and achievement.

The United States has a rich and diverse history, and its people have made many contributions to the world. The story of the United States is a story of a people who have grown from a small colony of English settlers to a great nation.

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Mit. but what's his scene?

Cor. Marry, Insula Fortunata, sir.

Mit. O, the Fortunate Island;
Every Man Out of His Humour, Induction, 352-4.

Prologue. We bring you now, to show what different things
 The cotes of clowns are from the courts of kings.
A Tale of a Tub, Prologue, 11-12.

Prologue. His scene is Sherwood,
The Sad Shepherd, Prologue, 15.

Prologue. Your majesty is welcome to a fair:
Bartholomew Fair, Prologue, 1.

Scrivener. the author hath observed a special decorum,
 the place being as dirty as Smithfield, and as
 stinking every whit.
Bartholomew Fair, Induction, 206-9.

3. Child. the scene, Gargaphie, which I doe vehemently sus-
 pect for some fustian countrie, but let that
 vanish
 Here, is the court of Cynthia,
Cynthia's Revels, Induction, 42-44.

Choruses occur in only four of Jonson's plays:

BY CHORUS

Every Man Out of His Humour, Catiline, The Staple of News, and The Magnetic Lady. In all of these, the chorus comes in at the end of each of the first four acts. Only in the choruses of Every Man Out of His Humour, and Catiline is there verbal scenery, those of the other two being devoted entirely to criticism of the preceding act, and discussions of the author's skill.

Nine instances of this type of verbal scenery are found in the choruses of "Grexes" of Every Man Out of His Humour:

Cor. the Scene is the country still, remember.
Every Man Out of His Humour, I, 3, 198.

Mit. And what makes he in Paules, now?
Every Man Out of His Humour, II, 4, 193.

Cor. Let your mind keepe companie with the Scene still,
 which now removes itselfe from the country to the
 Court.
Every Man Out of His Humour, III, 8, 98-100.

Mit. What, i' the old case?

Cor. Yfaith, which makes it, the more pittiful, you understand where the scene is?

Every Man Out of His Humour, III, 9, 52-54.

Cor. let your imagination be swifter than a paire of cares: and by this; suppose Punt, Briske, Fungoso, and the dogge arriv'd at the court gate, and going up to the great chamber.

Every Man Out of His Humour, IV, 8, 175-8.

Cor. conceive him but to be enter'd the Mitre, and 'tis enough.

Every Man Out of His Humour, V, 3, 9203.

Mit. O, this is to be imagin'd the Counter; belike?

Every Man Out of His Humour, V, 10, 4.

Cor. and with him Signior Deliro, a marchant, at whose house he is come to sojourne: make your owne observation now, onely transferre your thoughts to the city, with the Scene; where, suppose they speake.

Every Man Out of His Humour, II, 3, 312-15.

Cor. O, mary this is one, for whose better illustration; we must desire you to presuppose the stage, the middle isle in Paules; and that, the west end of it.

Every Man Out of His Humour, II, 4, 182-4.

What is it, heavens, you prepare
With so much swiftness, and so sudden rising?

Catiline, III, Chorus, 65-66.

The world doth shake, and nature fears;

Catiline, III, Chorus, 69.

Only the last two of these contain more than a location of the following scene.

Instances of this type of verbal scenery are found
BY STATEMENT
in eight of Jonson's plays, with the following
frequencies:

<u>Sad Shepherd</u>	1
<u>Every Man In His Humour</u>	1
<u>The Devil is an Ass</u>	1
<u>Every Man Out of His Humour</u>	4
<u>Bartholomew Fair</u>	4

<u>A Tale of a Tub</u>	2
<u>The Case is Altered</u>	1
<u>Postaster</u>	2
<u>Sejanus</u>	1
Total	<hr/> 16

Six of these instances utilize the technique noted in Shakespeare of having one character welcome another to a certain place.

Fast. you are
not onely welcome to the court, but also to my
mistris with-drawing chamber:
Every Man Out of His Humour, III, 9, 1-3.

Deliro. Welcome (good Macilente) to my house,
Every Man Out of His Humour, II, 4, 2.

Rob. Welcome, bright Clarion, and sweet Mellifluer,
The courteous Lionel, fair Anie, all
My friends and neighbours, to the jolly bower
Of Robin Hood, and to the green-wood walks!
The Sad Shepherd, I, 2, 105-8.

Sabinus. Yo' are rarely met in court! Therefore, well met.
Sejanus, I, 1, 3.

Plan. and a very faire house.

Cyth. To both which, you and all my friends, are very
welcome,
Postaster, II, 2, 22-4.

Maximilian. I cannot say welcome to Millaine: your thoughts
and that word are not musicall, but I can say
you are come to Millaine.
The Case is Altered, IV, 1, 2-4.

The other instances are brief and contain little or no description,
for example:

Knockhum. This is old Urs'la's mansion--
how like you her bower?
Bartholomew Fair, II, 5, 53-4.

Wasp. You are in Smithfield;
Bartholomew Fair, III, 4, 31.

Pol-Marten. Here is Turfe's house, the father of the Maid.
A Tale of a Tub, III, 4, 4-5.

Matthew. I think this be the house.
Every Man In His Humour, I, 4, 1.

Only eight instances of this type of verbal
 BY APOSTROPHE scenery appear in Jonson's plays, two occurring
 in Cynthia's Revels, one, which is used for humorous effect, in
Bartholomew Fair, and the others in Catiline.

Echo. Slow, slow, fresh fount, keep time with my salt teares:
 Yet slower, yet, o faintly gentle springs:
Cynthia's Revels, I, 2, 65-66.

Echo. Henceforth, thou treacherous and murthering spring,
 Be ever call'd the Fountayne of self-Love:
 And with thy water let this curse remaine,
Cynthia's Revels, I, 2, 99-101.

Busy. Thou art the seat of the Beast, O Smithfield,
Bartholomew Fair, III, 6, 56-7.

Five of these instances occur in Catiline:

Ghost of Sylla. Dost thou not feel me, Rome? not yet! is
 night so heavy on thee, and my weight so
 light?
Catiline, I, 1, 1-2.

Cat. It is decreed: nor shall thy fate, O Rome,
Catiline, I, 1, 73.

Cic. Stupid as thou art, O near-wretched Rome,
Catiline, III, 2, 4.

Cic. O Rome, in what a sickness art thou fallen!
Catiline, III, 2, 219.

1 Am. Do; urge thine anger still, good heaven and just!
 Tell guilty men what powers are above them,
Catiline, IV, 1, 24-5.

Verbal scenery of this type is found in fourteen
 BY IMPLICATION of Jonson's plays, with the following fre-
 quencies:

Volpone 3

Every Man Out of His Humour 7

<u>The Devil is an Ass</u>	4
<u>The Staple of News</u>	2
<u>Every Man in His Humour</u>	1
<u>The Magnetic Lady</u>	1
<u>Cynthia's Revels</u>	1
<u>The Case is Altered</u>	2
<u>Poetaster</u>	2
<u>Sejanus</u>	12
<u>The Silent Woman</u>	12
<u>The New Inn</u>	1
<u>The Alchemist</u>	14
<u>Catiline</u>	8
Total	<hr/> 71

Twenty-six of these instances consist of references to doors, which, of course imply a house. For example,

Lovewit. A smith! Then lend me thy help to get this door open.

The Alchemist, V, 1, 44.

Morose. shut the door.
O, shut the door, shut the door!

The Silent Woman, II, 1, 228-9.

Lupus. here we may bee private: shut the door,
Lictor.

Poetaster, IV, 4, 1-2.

Punt. Open no dore,
Every Man Out of His Humour, V, 6, 75.

Fitzdottrell. Lock the streete-doores fast, and let no one in.

The Devil is an Ass, II, 1, 155.

None of the instances contains much description of scene, but merely imply location, night, etc.

Aso. Sirrah, a torch, a torch.

Cynthia's Revels, IV, 5, 138.

Host. Lights, get us severall lights.
The New Inna, V, 5, 148.

1. Avoc. The like of this the Senate never heard of.
Volpone, IV, 5, 1.

Subtle. Ay, as balls, and bound
 and hit our heads against the roof for joy.
The Alchemist, IV, 5, 106.

Verbal scenery of this type is found in only
 BY REFERENCE TO
 THINGS OFF STAGE four of Jonson's plays, with the following
 frequencies:

<u>Cynthia's Revels</u>	1
<u>Poetaster</u>	1
<u>Every Man Out of His Humour</u>	3
<u>Catiline</u>	1
Total	<hr/> 6

Amorphous. I will but coole myselfe at yon' spring,
Cynthia's Revels, I, 3, 14.

Horace. On the farre side of all Tyber yonder, by
 Caesar's gardens.
Poetaster, III, 127-8.

Sogl. among the
 Harrots yonder,
Every Man Out of His Humour, III, 4, 47-8.

Lec. From whence comes it?

Lan. A bloody arm it is that holds a pine
 Lighted above the capitol! and now
 It waves unto us!
Catiline, I, 1, 367-70.

Carlo. he is at the Heralds
 office yonder:
Every Man Out of His Humour, III, 2, 246.

Fung. at the Herald's office, yonder by Paules.
Every Man Out of His Humour, II, 4, 134-5.

In all these, of course, location, rather than elaborate descrip-
 tion is found.

BY REFERENCE TO A
SUBSEQUENT SCENE

Verbal scenery of this kind is found in only
five of Jonson's plays, with the following

frequencies:

<u>Sajanus</u>	1
<u>Every Man in His Humour</u>	2
<u>Every Man Out of His Humour</u>	8
<u>Volpone</u>	1
<u>Catiline</u>	2
Total	<hr/> 14

These instances contain little more than a statement as to the location of the subsequent scene. In none of them is there detailed description. Typical are the following:

Volpone. Now to my first again, at the next corner.
Volpone, V, 7, 23.

Maci. he (onely) is apprehended and carried to the Counter,
Every Man Out of His Humour, IV, 8, 106.

Præ. these present kalends of June, with the first
light, shall hold a senate, in the temple of
Apollo Palatinus,
Sajanus, V, 515-16.

Cob. Well, sir, though he lie not o' my bed, he
lies, o' my bench; an't please you to go up,
sir. . . .
Every Man in His Humour, I, 4, 55-7.

1. Amb. We are to meet anon at Brutus' house.
Catiline, IV, 4, 76.

Examples of this type of verbal scenery are
BY DESCRIPTION
found in all of Jonson's plays, with the
following frequencies:

<u>Volpone</u>	8
<u>Every Man Out of His Humour</u>	34
<u>The Devil is an Ass</u>	7
<u>Staple of News</u>	10

<u>Every Man in His Humour</u>	6
<u>The Alchemist</u>	6
<u>The New Inn</u>	12
<u>Bartholomew Fair</u>	8
<u>The Silent Woman</u>	15
<u>The Magnetic Lady</u>	5
<u>The Bad Shepherd</u>	5
<u>A Tale of a Tub</u>	23
<u>Cynthia's Revels</u>	12
<u>The Case is Altered</u>	9
<u>Postaster</u>	12
<u>Seiannus</u>	12
<u>Catiline</u>	23
<u>Total</u>	<hr/> 207

Very few of these instances contain any detailed or elaborate description. Only four of the instances contain as many as three lines:

Cler. Sir Amorous! you have very much honested my lodging with your presence.

La. F. Good faith, it is a fine lodging: almost as delicate a lodging as mine.

The Silent Woman, I, 380-3.

Sir Hugh. You ha' brought us nipping weather: Februere doth cut and sheare; your day, and diocese are very cold.

A Tale of a Tub, I, 1, 2-4.

Peniboy. In troth the are dainty roomes; what place is this?

Cymbal. This is the outer roome, where my Clerkes sit, And keep their sides, the Register i' the midst, The Examiner, he sits private there, within,

The Staple of News, I, 5, 1-4.

Lent. It is, methinks, a morning full of fate!
It riseth slowly, as her sullen car
Had all the weights of sleep and death hung at it!

She is not rosy-fingered, but swoll'n black;
 Her face is like a water turn'd to blood,
 And her sick head is bound about with clouds
 As if she threaten'd night ere noon of day!
 It does not look as it would have a hail
 Or health wish'd in it, as on other morns.
Catiline, I, 1, 198-206.

Of these the longest instances of this sort of verbal scenery, only the last gives a very elaborate picture of the scene. The others do hardly more than locate the scene. This is true of the others, as the following typical examples will show:

Surly. Por dios, senores, muy linda casa!

Subtle. What says he?

Face. Praised the house, I think;
The Alchemist, IV, 3, 34-5.

Punt. 'Tis a most sumptuous and stately edifice!
Every Man Out of His Humour, II, 2, 40.

Aeglamour. Here she was wont to go! and here! and here!
 Just where those daisies, pinks, and violets grow:
The Sad Shepherd, I, 1, 1.

Julia. And on this turrets floore, will I lie dead,
Postaster, IV, 9, 71.

Lady. Now doth Totten-Hall
 Shew like a court.
A Tale of a Tub, V, 10, 1-2.

Arr. Are only call'd to keepe the marble warme.
Sejanus, III, 17.

Cat. Let it be given out here in the city,
Catiline, IV, 3, 21.

Summary

Instances of Jonson's use of verbal scenery can be summarized, as regards quantity, as follows:

By prologue or induction

By chorus	11
By statement	16
By apostrophe	8
By implication	71
By reference to things off-stage	6
By reference to a subsequent scene	14
By description	207

Although Jonson uses all eight types of verbal scenery, he depends almost entirely upon description and statements implying a place. Also he uses a comparatively high number of descriptions occurring in prologues and choruses. Very little use is made of the apostrophe to place or reference to things seen off-stage.

The outstanding characteristic of Jonson's use of verbal scenery is that while it is used when necessary for purposes of locating action in the plays, it is almost never used to give a very vivid or complete picture. Only in *Catiline* do we find it used for atmosphere. Although generalizations are naturally dangerous, it is probably safe to say that Jonson's verbal scenery is kept distinctly subservient to plot. Almost never does he indulge in scene for its own sake. The subtlety of his use of verbal scenery lies in its inconspicuousness rather than in his technique. He never labours the point; he tells you, briefly and explicitly, as much of the scene as understanding of his plot requires you to know.

Chapter IV
GREENE'S USE OF VERBAL SCENERY

One and three-tenths per cent of the spoken lines in Greene's plays are devoted to verbal scenery. This figure, as will be seen in the chart on page 67 is slightly higher than that of Jonson and Marlowe and considerably lower than that of Shakespeare.

Of the four authors considered in this study he alone makes no use of prologue and chorus. Instances of his use of verbal scenery may be classified as follows:

Instances of this type of verbal scenery are found
BY STATEMENT in four of Greene's plays with the following
frequencies:

<u>A Looking-Glasse for London and England</u>	3
<u>James IV</u>	3
<u>Frier Bacon and Frier Bungay</u>	2
<u>George-a-Greene</u>	<u>8</u>
Total	16

Eight of these instances employ the technique of having one person welcome another to the place:

Earle of Kendall. Welcome to Bradford, martiall gentlemen,
George-a-Greene, line 1.

Geo. Welcome is the Earle to my poore cell,
George-a-Greene, line 719.

Remellia. With such welcome unto Nynivie,
A Looking-Glasse, line 78.

Governour. And welcome friends, to Ioppais Governor.
A Looking-Glasse, line 1589.

K. of Scots. Welcome to Scotland,
James IV, line 175.

Geo. For this is for a fee to welcome Robin Hood
 To Bradford towne.
George-a-Greene, lines 1212-13.

Henrie. Welcome my lords, welcome brave western kings,
 To Englands shore,
Frier Bacon, lines 482-3.

Bacon. Now frolick Edward, welcome to my Cell,
Frier Bacon, 681.

Of the other instances, only one, occurring in A Looking-Glasse
 contains description:

Angell. Loe I have brought thee unto Ninvie,
 The rich and royall Citie of the world,
 Pampered in wealth, and overgrowne with pride,
 As Sodom and Gomorrha full of sin.
A Looking Glasse, lines 174-177.

The others are simple statements of locale:

Shoomaker. My friend, this is the towne of Merry Wakefield,
George-a-Greene, lines 1015-6.

Jenkin. Now we are at the townes end, what say you now?
George-a-Greene, lines 1038-9.

Jenkin. Come, here in his house.
George-a-Greene, line 686.

Shoomaker. This is the towne of merrie Bradford,
George-a-Greene, line 1151.

Edward. I thinke we are now in Bradford,
George-a-Greene, line 1142.

Andrew. There is the stable,
James IV, line 1326.

K. of Eng. And now before Dambar our campe is pitcht;
James IV, line 2215.

Instances of this type of verbal scenery occur
 BY APOSTROPHE in four of Greene's plays, with the following
 frequencies:

<u>Selimus</u>	1
<u>A Looking-Glasse</u>	2
<u>James IV</u>	1
<u>Orlando Furioso</u>	<u>2</u>
Total	6

One of these instances is doubtful:

Orlando. Woods, trees, leaves; leaves, trees, woods.
Orlando Furioso, lines 845-6.

This, of course, may have been apostrophe, or merely the dis-
 ordered mutterings of a "mind diseased."

The other instances, with the exception of one,

Jacques. then, adieu, Scotland,
James IV, line 2188.

do contain description:

Aromat. Now faire Natolia, shall thy stately walles
Selimus, line 1079.

Orlando. Sweet Christall Springs,
 Wash ye with roses when she longs to drinke.
Orlando Furioso, lines 607-8.

Jonas. Faire are thy walls, pride of Assiria
A Looking-Glasse, line 1646.

Jonas. O Ninivie, thou harlot of the world,
A Looking-Glasse, line 2180.

Greene makes little use of this type of verbal
 BY IMPLICATION scenery. One instance is found in each of four
 plays:

Ned. If you would speake with her, knocke at this gate.

James. Johnie, knocke at that gate.

George-a-Greene, lines 302-3.

K. of Eng. Scot, open those gates,

James IV, line 2222.

Remilia. Shut close these Curtaines straight, and shadow me,
A Looking-Glasse, line 558.

Acomat. Now yoongster, you that brav'dst us on the walls,
Selimus, line 1131.

BY REFERENCE TO
THING OFF-STAGE

Verbal scenery of this type occurs in five of
Greene's plays, with the following frequencies:

<u>George-a-Greene</u>	1
<u>A Looking-Glasse</u>	2
<u>James IV</u>	1
<u>Orlando Furioso</u>	4
Total	8

Four of these instances contain a description of the scene:

Jonas. Behold sweete Lycus streaming in his boundes,
Bearing the walles of haughtie Ninivie,
Whereas three hundred towers do tempt the heaven.
A Looking-Glasse, lines 1643-46.

Orl. Why, sluggard, seest thou not, Lycaons sonne,
The hardie plough-swaine unto mightie Jove,
Hath traced his silver furrowes in the heavens,
And turning home his over-watched teeme,
Gives leave unto Apollos Chariot?
Orlando Furioso, lines 397-401.

Soldier. Although the mystie vaile straind over Cinthia
Hinders my sight from noting all thy crue;
Orlando Furioso, lines 414-15.

Rafni. What wondrous threatning noyse is this I heare?
What flashing lightnings trouble our delights?
A Looking-Glasse, lines 585-86.

The others simply indicate location:

Sir Bartrom. and bring it me to yonder Taverne thou seest;
James IV, lines 1308-9.

Shepherd. Yon cave bears witnessse of their kinde content;
Yon meadows talk the actions of their ioy;
Orlando Furioso, lines 699-700.

Orgallo. Step but aside into the bordring grove,
Orlando Furioso, line 777.

BY REFERENCE TO
SUBSEQUENT SCENE This type of verbal scenery is also employed
very little by Greene. Instances of it occur
in only three plays, with the following frequencies:

<u>George-a-Greene</u>	3
<u>Frier Bacon</u>	3
<u>James IV</u>	<u>1</u>
Total	7

None of these contain much description of the scene which follows, but are merely used for purposes of location:

Jenkin. But darest thou walke to the townes end with me?
George-a-Greene, lines 1029-30.

Shoomaker. and I will go with thee to the townes end
presently.
George-a-Greene, lines 1032-3.

Shoomaker. Come, sir, wil you go to the townes end
now sir?

Jenkin. I sir, come.
George-a-Greene.

Bacon. Twere a long poniard my lord to reach betweene
Oxford and Fresingfield.
Frier Bacon, lines 814-15.

Edward. And I will hast to Oxford to the Frier.
Frier Bacon, line 185.

Edward. And post to Oxford to this lolly Frier:
Frier Bacon, line 145.

Bohan. Lets to our sell and sit and see the rest,
James IV, line 1244.

The third instance cited is of particular interest in
connection with Jenkin's next words, spoken, presumably, after the

actors had walked around the stage. His entire speech is as follows:

Jenkin. I sir, come.--Now we are at the townes end, what say you now?

Certainly this scene could have had no other than verbal scenery!

Verbal scenery of this type occurs in all the
BY DESCRIPTION plays of Greene, with the following frequencies:

<u>A Looking-Glasse</u>	14
<u>George-a-Greene</u>	8
<u>Frier Bacon</u>	15
<u>Selimus</u>	9
<u>Alphonsus</u>	4
<u>Orlando Furioso</u>	16
<u>James IV</u>	<u>3</u>
Total	69

Only four of these instances are of any length, and contain much elaborate description:

Medea. And all alone passe through these thickest groves,
More fit to harbour brutish savadge beasts
Then to receive so high a Queene as you?
Although your credit would not stay your steps
From bending them into these darkest dennes,
Yet should the daunger, which is imminent
To everyone which passeth by these pathes,
Alphonsus, lines 1107-1113.

Thomas. By my troth Margret, heeres a wether
is able to make a man call his father whorson: if
this wether hold we shall have hay good cheape,
Frier Bacon, lines 381-3.

Margret. Phoebus is blythe, and frolicke looks from heaven,
As when he courted lovely Semele;
Swearing the pedlers shall have emptie packs,
If that faire wether may make chapmen buy.
Frier Bacon, lines 399-402.

Rafni. Am I not he that rules great Ninivie,
 Rounded with Lycus silver flowing streams?
 Whose Citie large Diametres contains,
 Even three daies iornies length from wall to wall;
 Two hundred gates carved out of burnisht brasse,
 As glorious as the portayle of the Sunne;
 And for to decke heavens battlements with pride,
 Six hundreth Towers that toplesse touch the cloudes.
 This Citie is the footestoole of your King;

The other instances of this type are much briefer, and serve merely as aids to location. Typical examples follow:

Nano. Here laid on ground,
James IV, line 1919.

Or. or on this Castle wall
Orlando Furioso, line 392.

Or. Sweete solitairie groves, whereas the Nymphes
 With pleasance laugh to see the Satyrs play,
Orlando Furioso, Anis 601-2.

Angelica. That tend my flockes within these shady groves.
Orlando Furioso, line 948.

Cari. Meantime Corinus in this sillie grove
Alphonsus, line 179.

Corcut. Spreading a hungry dinner on the grasse.
Selimus, line 1874.

Emperour. Trust me Plantagenet these Oxford schooles
 Are richly seated near the river side:
Frier Bacon, lines 1170-71.

Jane. This castle is too strong for thee to scale;
George-a-Greene, line 348.

Alvida. Ladies, go sit you downe amidst this boure,
A Looking-Glasse, line 1656.

Conclusion

To sum up the instances of Greene's use of verbal scenery, we find that the various types are used as follows.

	46
By prologue	0
By chorus	0
By statement	16
By apostrophe	6
By implication	4
By reference off-stage	8
By reference to subsequent scene	7
By description	69

Already noted is the fact that Greene makes no use whatever of the prologue or chorus. He makes least use of implication and apostrophe, depending chiefly on description and statement of locale.

Practically all Greene's verbal scenery is used for purposes of location of action. Almost never is it used for heightening emotions in his audience. In A Looking-Glasse, the elaborate descriptions of Ninivie are instances of scenery for the sake of spectacle.

Like Jonson, Greene makes his verbal scenery subservient to his plots. He is not interested in the glamour or poetry of his scenes. His plays are plays of narrative, what we would call "thrillers." As he promises in the Conclusion of Selimus,

If this first part Gentles, do like you well,
The second part, shall greater murthers tell,
Selimus, lines 3413-14 (incorrectly numbered
1713-14.)

He uses verbal scenery almost always only when he needs to tell us where something is taking place.

Chapter V

MARLOWE'S USE OF VERBAL SCENERY

Of the spoken lines in Marlowe's plays, nine-tenths of one per cent consist of verbal scenery. This figure, as will be seen in the chart on page 67 is the lowest of the four authors considered in this study.

BY PROLOGUE Prologues occur in four of Marlowe's plays:
Faustus, Part I, Faustus, Part II, Tamburlaine,
and The Jew of Malta. Three of these contain instances of verbal scenery.

And this the man that in his study sets.
Faustus, Prologue, line 28.

We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Tamburlaine, Part I, Prol., lines 3-4.

The story of a rich and famous Jew
Who liv'd in Malta:
Jew of Malta, Prologue Spoken at Court, lines 6-7.

These of course, serve only as aids to location.

BY CHORUS Two instances of this type of verbal scenery occur
in Marlowe's plays, both being found in Faustus:

Chorus. Carolus the Fifth, at whose palace now
Faustus is feasted 'mongst his noblemen.
Faustus, IV, Chorus, lines 14-15.

The other instance is not labeled as a chorus, and is, in fact, spoken by Wagner, one of the actors in the play. However, it has been classed here as a chorus because it obviously performs the function of one. Wagner comes out onto an empty stage and says,

Enter Wagner Solus

Wag. Learned Faustus,
To know the secrets of Astronomy,
Graven in the booke of Loves his firmament,
Did mount himselfe to scale Olympus top,
Being seated in a chariot burning bright,
Drawne by the strength of yoky dragons neckes:
He is now gone to proove Cosmography,
And as I guesse, will first arive at Rome,
To see the Pope, and manner of his court,
And take some part of holy Peters feast,
That to this day is highly solemnized.

Exit Wagner

The last four lines of this speech are verbal scenery.

Instances of verbal scenery of this type are
BY STATEMENT found in all seven of Marlowe's plays, with the
following frequencies:

<u>Tamburlaine, Part I</u>	1
<u>Tamburlaine, Part II</u>	4
<u>The Massacre at Paris</u>	1
<u>Dido</u>	5
<u>Faustus</u>	2
<u>Edward II</u>	3
<u>Jew of Malta</u>	2
Total	<hr/> 18

Six of these instances utilize the technique of the welcoming speech:

Aeneas. Welcome to Carthage new erected towne.
Dido, line 1434.

Dido. Brave Prince, welcome to Carthage and to me,
Dido, line 376.

Q. Isab. Welcome to England all,
Edward II, line 1749.

Edw. Welcome to Tinnmouth,
Edward II, line 853.

Gu. Welcome to Fraunce:
Edward II, line 1649.

Queene. Welcome to France.
Massacre at Paris, line 595.

The others contain little more than statements of locale.

Typical instances follow:

Bar. Come, then;--here's the market-place.
Jew of Malta, II, 3, 98.

1st. off. This is the market-place, here let 'em stand;
Jew of Malta, II, 3, 1.

Illioneus. Lovely Aeneas, these are Carthage walles,
Dido, II, 1, 357.

Orcanes. Now have we martcht from faire Natolea
Two hundred leagues, and on Danubius banks,
Our warlike host in compleat armour rest,
Tamburlaine, Part 2, Lines 2331-2333.

F. Hast thou, as erst I did command,
Conducted me within the walls of Rome?

Meph. I have, my Faustus; and, for proof thereof,
This is the goodly palace of the Pope;
And 'cause we are no common guests,
I chose his privy-chamber for our use.
Faustus, Part I, lines 823-828.

Only four instances of this type of verbal
BY APOSTROPHE scenery are found in the plays of Marlowe, three
of them occurring in Edward II.

Kent. Fair blows the wind for France; blow, gentle gale,
Edward II, 1, 1.

Kent. stand gracious, gloomy night,
Edward II, 1, 10.

K. Ed. Gallop apace, bright Phoebus, through the sky,
Edward IV, 3, 47.

Fan. O lente, lente curite noctis equi.
Faustus, line 1428.

None of these contains much description of the scene.

Instances of verbal scenery of this type are
 BY IMPLICATION found in four of Marlowe's plays, with the
 following frequencies:

<u>The Massacre at Paris</u>	3
<u>Faustus</u>	1
<u>Jew of Malta</u>	1
<u>Edward II</u>	1
Total	<hr/> 6

Murderer. the rest have taine their standings
 in the next room,
Massacre at Paris, lines 1002-3.

Guise. Stand in some window opening neere the street,
Massacre at Paris, line 86.

Talus. Hard at thy doore and meane to murder us:
 Harke, harke, they come, Ile leap out at the window.
Massacre at Paris, lines 372-373.

Bar. What ho, Abigail! open the door, I say.
Jew of Malta, line 224.

I. Schol. let us into the next room
Faustus, line 1410.

K. Ed. Who's there? What light is that?
Edward II, line 2490.

Here again we find little detailed description.

Four instances of this type of verbal scenery
 BY REFERENCE TO
 THING OFF STAGE are found in Marlowe's plays, three of them in

Tamburlaine, Part II, and the other in The Jew of Malta:

Orcanes. Or cross the streame, and meet him in the field?
Tamburlaine, Part II, line 2337.

Sigismund. But now Orcanes, view my royall hoste,
 that hides these plaines, and seems as vast and
 wide,
 As dooth the Desart of Arabia
 To those that stand on Badgeths lofty Tower,
 Or as the Ocean to the Traveller
 That restes upon the snowy Appenines:
Tamburlaine, Part II, lines 2431-2436.

Callapine. And here may we behold great Babylon,
 Circled about with Limnasphaltis Lake,
Tamburlaine, Part II, lines 4334-4338.

Bar. Into what corner peers my halcyon's bill?
 Ha! to the east? Yes. See, how stands the vanes?
 Jew of Malta, lines 39-40.

In the second and third of these instances we find verbal
 scenery for purely spectacular effect.

Verbal scenery of this type is found in
 BY REFERENCE TO
 SUBSEQUENT SCENE three of Marlowe's plays, with the following
 frequencies:

<u>Tamburlaine, Part I</u>	2
<u>Tamburlaine, Part II</u>	2
<u>The Massacre at Paris</u>	1
Total	<hr/> 5

All of brief statements of locale:

Myc. Go Menaphone, go into Scythia,
Tamburlaine, Part I, line 93.

Tamb. I meane to meet him in Bethynia.
Tamburlaine, Part I, line 1100.

Tamb. Till we prepare our march to Babylon,
Tamburlaine, Part II, line 4072.

Guise. Which in the woods doe hold their synogogue;
Massacre at Paris, line 507.

BY DESCRIPTION

Instances of this type of verbal scenery occur
in all of Marlowe's plays, with the following

frequencies:

<u>Tamburlaine, Part I</u>	2
<u>Tamburlaine, Part II</u>	17
<u>Massacre at Paris</u>	6
<u>Dido</u>	19
<u>Edward II</u>	7
<u>Faustus</u>	4
<u>Jew of Malta</u>	5
Total	<hr/> 60

Only five of these instances contain three or more lines:

Venus. Sleepe my sweete nephew in these cooling shades,
Free from the murmur of these running streames,
The crye of beasts, the ratling of the windes,
Or whisking of these leaves, all shall be still,
Dido, lines 629-632.

F. Now that the gloomy shadow of the earth,
Longing to view Orion's drizzling look,
Leaps from th' anarctic world unto the sky
And dims the welkin with her pitchy breath,
Faustus, I, 3, 1-4.

Bar. There is no music to a Christian's knell:
How sweet the bells ring now the nuns are dead,
That sound at other times like tinkers' pans!
Jew of Malta, IV, 1, 1-3.

Baiazeth. Yet would we not be brav'd with forrain power,
Nor raise our siege before the Gretians yeeld,
Or breathless lie before the citie walles.
Tamburlaine, Part I, III, 1, 931-933.

Calypso. This piller plac'd in memorie of her,
Where in Arabian, Hebrew, Greek, is writ
This towne being burnt by Tamburlaine the great,
Forbids the world to build it up againe.
Tamburlaine, Part II, III, 2, lines 3205-8.

Of these only the first two contain very elaborate descriptions
of the scene. The others contain only brief indications of place.

Typical instances follow:

Bar. What time o' night is't now, sweet Ithamore?

Itha. Toward one.

Jew of Malta, IV, 2, 29-30.

F. Nay, till I am past this fair and pleasant green,
Faustus, IV, 2, 8.

Orcanes. Amidst these plaines, for Foules to pray upon.
Tamburlaine, Part II, II, 2, 2960.

I. let's hang
him heere upon this tree.
Massacre at Paris, 496-7.

Tarbus. Whil'st they were sporting in this darksome Cave?
Dido, IV, 1, 1083.

K. Ed. This dungeon where they keep me in the sink
Wherein the filth of all the castle falls.
Edward II, V, 5, 55-6.

Conclusion

Marlowe's use of verbal scenery may be summed up, according to type, as follows:

By prologue	3
By chorus	2
By statement	18
By apostrophe	4
By implication	6
Off-stage reference	4
By reference to subsequent scene	5
By description	60

From this it will be seen that Marlowe depends chiefly on description and statement to locate and picture his scenes. Extremely few of his scenes are pictured with any detail. Only in

Faustus does he seem to use verbal scenery for the purpose of creating a mood. Whenever he does indulge in verbal scenery of any length, it is usually only for the purpose of gratifying his audience's love of spectacle.

An instance of this, cited before is,

Sigismund. But now Orcanes, view my royall hoste,
That hides these plaines, and seems as vast and
wide,
As doth the Desart of Arabia
To those that stand on Badgeths lofty Tower,
Or as the Ocean to the Traveller
That restes upon the snowey Appenines:
Tamburlaine, Part II, lines 2431-2436.

To risk a generalization, it seems safe to say that Marlowe shows very little skill in the use of verbal scenery, and that when he does use it, his use of it is obvious.

Chapter VI

COMPARISON

For the purpose of comparing the use of verbal scenery by Shakespeare, Jonson, Greene, and Marlowe it will be necessary to consider their use of it under two heads: first, the actual verbal scenery which they employ, and second, their use of it in the light of what they were attempting to accomplish with it.

The chart on page 67 shows that, of the four, Shakespeare uses vastly more verbal scenery than the other three.

It is, of course, dangerous to conclude that Shakespeare, for this reason, excels the other three dramatists in this field. Each must be judged in the light of what he attempts to do in his plays. It must be kept constantly in mind also, that these plays were for performance primarily, and not written as literary works.

In Shakespeare alone do we find that the pictorial scene plays a very active role in the drama, and this is not true in all of his plays. Only Shakespeare seems to feel cramped by the confines of the stage with which he worked, as when he says in the prologue to Henry V,

Can this cockpit hold
The vasty fields of France? Or may we cram

Within this wooden O the very casques
That did offright the air at Agincourt?

All four depend chiefly on description of the scene. Shakespeare and Jonson depend next upon statements which imply a place, while Greene and Marlowe depend next on statements of locale. The large proportion of the verbal scenery of Greene and Marlowe which consists of such statements of locale tends to make their use of verbal scenery considerably more obvious and less effective than that of Shakespeare and Jonson.

Jonson uses the verbal scenery in the prologue and chorus much more than either of the other three playwrights. The fact that Shakespeare leads the other three in his use of references to things off stage is chiefly accounted for by his fondness for poetic descriptions of night, the moon, stars, etc.

Of the four authors, Shakespeare alone indulges in lengthy passages of verbal scenery. Occasional instances of some length can be found in the plays of the other three, but they are the exception rather than the rule.

He alone urges his audience to

Think, when we talk of horses, that you see them
Printing their proud hoofs i' th' receiving earth.
Henry V, Prologue, 26-27.

How different this attitude is from that of Jonson, as he expresses it in the prologue to The Staple of Newes,

For your owne sake, not his, he had me say,
Would you were come to heare, not see a Play.

and in the prologue to Every Man in His Humour

Or, with three rustic swords,
And helpe of some few foot-and-halfe-foote words,
Fight over Yorke, and Lancasters long jarres:
And in the tiring-house bring wounds, to scarres.

He rather prayes, you will be pleased to see
 One such, today, as other plays should be.¹²
 Where neither Chorus wafts you ore the seas;
 Nor creaking squibbe is seene, to make afear'd
 The gentlewomen; nor rould'd bullet heard
 To say, it thunders; nor tempestuous drumme
 Rumbles, to tell you when the storme doth come;
 But deedes, and language, such as men doe use:

It seems safe to say that, in the case of Shakespeare and Jonson we are dealing with two completely different approaches to the drama, the one romantic and impressionistic, and the other realistic. Considered in the light of this, the difference in the amount and type of verbal scenery employed by these two men is quite understandable. What in Shakespeare secures a great effect, in Jonson would have ruined his plays.

Also worthy of consideration is the fact that whereas most of Shakespeare's plays deal with the far away and long ago, most of those of Jonson dealt with the current time, and chiefly with London. Certainly it needed no elaborate scenic picturization to enable Jonson's audience to see that with which they were most familiar.

The same is to some extent true of Greene, although his plays are much less concerned with the London of the moment than those of Jonson. The difference here seems to lie largely in the fact that his plays are "thrillers," in which action is almost the entire play, action which would only be slowed down by much pictorial background. In this connection it is pertinent to point out that in those of his plays where action plays the most dominant part, Shakespeare uses the least verbal scenery.

¹² Italics mine.

Jonson also achieves the effect of verbal scenery by his use of

language, such as men do use.

In Shakespeare's plays the language of a rustic is pretty apt to be the same as that of a courtier, unless like the gravediggers in Hamlet, they are used as comic foils. Jonson alone, of the four authors studied seems to make his characters use the actual language which their nature and position require. This gives a definite sense of place. We see Bartholomew Fair, the jostling crowds, we hear the mingled sounds and even smell the smells as well as if we had the scene before us.

In the final analysis, the only way to judge an author's skill in the use of verbal scenery is, after reading the plays, to see just how many visual recollections of scene remain in one's mind. This is naturally a purely subjective judgment, but verbal scenery is either subjective, or, as far as its effectiveness is concerned it does not exist.

Of the four authors studied, Marlowe's plays have the fewest pictorial scenes in the reader's minds. One recalls, the "mightie line," beautiful lyric passages, but no single scene seems imprinted on one's mind. Some we retain for their poetry, as,

Faustus. Now that the gloomy shadow of the earth,
Longing to view Orion's drizzling look,
Leaps from th' antarctic world unto the sky
And dims the welkin with her pitchy breath
Faustus, I, 3, 1-4.

Greene leaves an occasional picture behind. Merry Wakefield remains, although in a rather hazy fashion. An occasional touch seems to stick in the memory.

Behold sweete Lycus streaming in his boundes,
 Bearing the walles of haughtie Ninivie,
 Whereas three hundred towers do tempt the heaven.
 Faire are thy walles, pride of Assiria;
Looking-Glasse, 1643-1646.

Now in the quiet silence of the night;
 That ere the windowes of the morne be ope.
Selimus, 3092-3093.

Jonson in Catiline leaves with his reader a vivid picture of the storm in Rome. Also, from his plays, one sees, hears, smells, tastes, and feels London with surprising reality. For this reason we are forced to conclude that his use of verbal scenery is ^{effective} great, although one cannot put his finger on any particular descriptive passage which paints the picture. The incontrovertible fact remains that the great, noisy London of his age is preserved forever in his pages, and this is great verbal scenery.

Shakespeare, of course, leaves a multitude of graphic pictures in one's mind. The blasted heath in Macbeth, the ominous evening of Banquo's murder, the shadowy battlements at Elsinor, the soft starry sky at Belmont, the moon-tipped garden in Romeo and Juliet, the cold fury of the storm scene in Lear, even the breathtaking "cliff" over which the blind Gloucester thought he leaped, from whence we see the

tall anchoring bark,
 Diminish'd to her cock; her cock, a buoy
 Almost too small for sight.

remains as a vivid scenic memory in our minds. All these and many others which come to mind rank Shakespeare as the great master of verbal scenery.

The selection of such masterful instances of verbal scenery alone, however, gives an erroneous impression of Shakespeare's use of this medium. His verbal scenery in such plays as Cymbeline,

Two Noble Kinsmen, Coriolanus, and other of his less popular plays, is decidedly inept and ineffective.

Cor. A goodly city is this Antium.
Coriolanus, IV, 4, 1.

Queen. I'll fetch a turn about the garden,
Cymbeline, I, 1, 81.

Sic. The marble pavement closes; he is enter'd
His radiant roof.
Cymbeline, V, v, 120-121.

Not always does he have the happy facility in the use of verbal scenery which appears in such plays as Romeo and Juliet, and A Midsummer Night's Dream.

Shakespeare alone makes much use of verbal scenery as a means of heightening emotions in his audience. At times one is forced to feel that he indulges in it too freely.

Many of Shakespeare's plays are dramas of event. In these his verbal scenery is rarely elaborate. Occasionally, although not very often, he uses it for purposes of spectacle, particularly in his historical dramas. For example, in A Midsummer Night's Dream, which is certainly a light comedy in which plot and action are the leading elements, he devotes thirteen and three-tenths per cent of all the spoken lines in the play to verbal scenery! At times he forces the action of the play to stand still while some character indulges in poetic description. For example, Oberon, telling of his intention to squeeze the juice of the flower on the eyes of the sleeping Titania, says,

Obe. I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows
Quite over-canopied with luscious woodbine,
With sweet musk-roses, and with eglantine:
There sleeps Titania some time of the night,
Lull'd in these flowers with dances and delight
And there the snake throws her enamell'd skin,

Weed wide enough to wrap a fairy in:
 And with the juice of this I'll streak her eyes,
Midsummer Night's Dream, II, 1, 249-257.

This is, of course, sheer poetry, and beautiful as it is, it slows down unnecessarily the action of a play in which action is the central element.

Of the four playwrights studied Marlowe uses the least verbal scenery and shows the least skill in its use. In reading his plays one is almost never aware of a pictorial scene.

Naturally all these conclusions are generalizations and are intended only as description of the entire use of verbal scenery by these men. A qualitative comparison is dangerous if not impossible because of the different nature of their plays and the different aims of their authors in writing them. If one were called upon, however to rank these four playwrights according to their ability in the use of verbal scenery, it is probably safe to rank them as they are discussed in this study: Shakespeare, Jonson, Greene, Marlowe.

The study of the verbal scenery in the plays of these four authors naturally throws interesting light on the use of verbal scenery in the Elizabethan drama as a whole, since these four are certainly fairly representative. One conclusion one is forced to draw is that, while verbal scenery was much used for purposes of locating scenes in the Elizabethan plays, and occasionally for purposes of spectacle, it was little used for achieving scenic backgrounds in the way stage settings are used today.

It is probable that Elizabethan dramatists have been credited with more conscious skill in the use of this device than they actually possessed, possibly as a result of the dominant position

of Shakespeare in the drama of the time. While such generalizations inevitably break down before isolated exceptions, it is not too much to say that, with the exception of Shakespeare, the other three dramatists and, by inference, the others of the period, used verbal scenery only where necessary to locate a scene, and made little use of it for purposes of spectacle or for achieving a fitting scenic background for the mood of the scene.

1% 2% 3% 4% 5% 6% 7% 8% 9% 10% 11% 12% 13% 14%

Comedy of Errors
 Twelfth Night
 Henry VI, Part 2
 Henry VI, Part 3
 Two Gentlemen of Verona
 Henry VI, Part 1
 Richard III

Titus Andronicus

King John

Romeo and Juliet

Taming of the Shrew

Richard II

A Midsummer Night's Dream

Merchant of Venice

Henry IV, Part 1

Henry IV, Part 2

Much Ado About Nothing

Julius Caesar

As You Like It

Henry V

Twelfth Night

Merry Wives of Windsor

Rahab

All's Well That Ends Well

Troilus and Cressida

Measure for Measure

Alseu

Timon of Athens

King Lear

Antony and Cleopatra

Macbeth

Coriolanus

Pericles

Cymbeline

The Tempest

Winter's Tale

Henry VIII

Two Noble Kinsmen

Percentage of Verbal Scenery in the Plays of Shakespeare

1% 2% 3% 4% 5% 6% 7% 8% 9% 10% 11% 12% 13% 14%

Cynthia's Revels

Volpone

Epiconus

A Tale of a Tub

The Case is Altered

Every Man in His Humour

Every Man Out of His Humour

Bartholomew Fair

Volpone

The Silent Woman

The Alchemist

Catiline

The Sub Shepherd

The Devil is an Ass

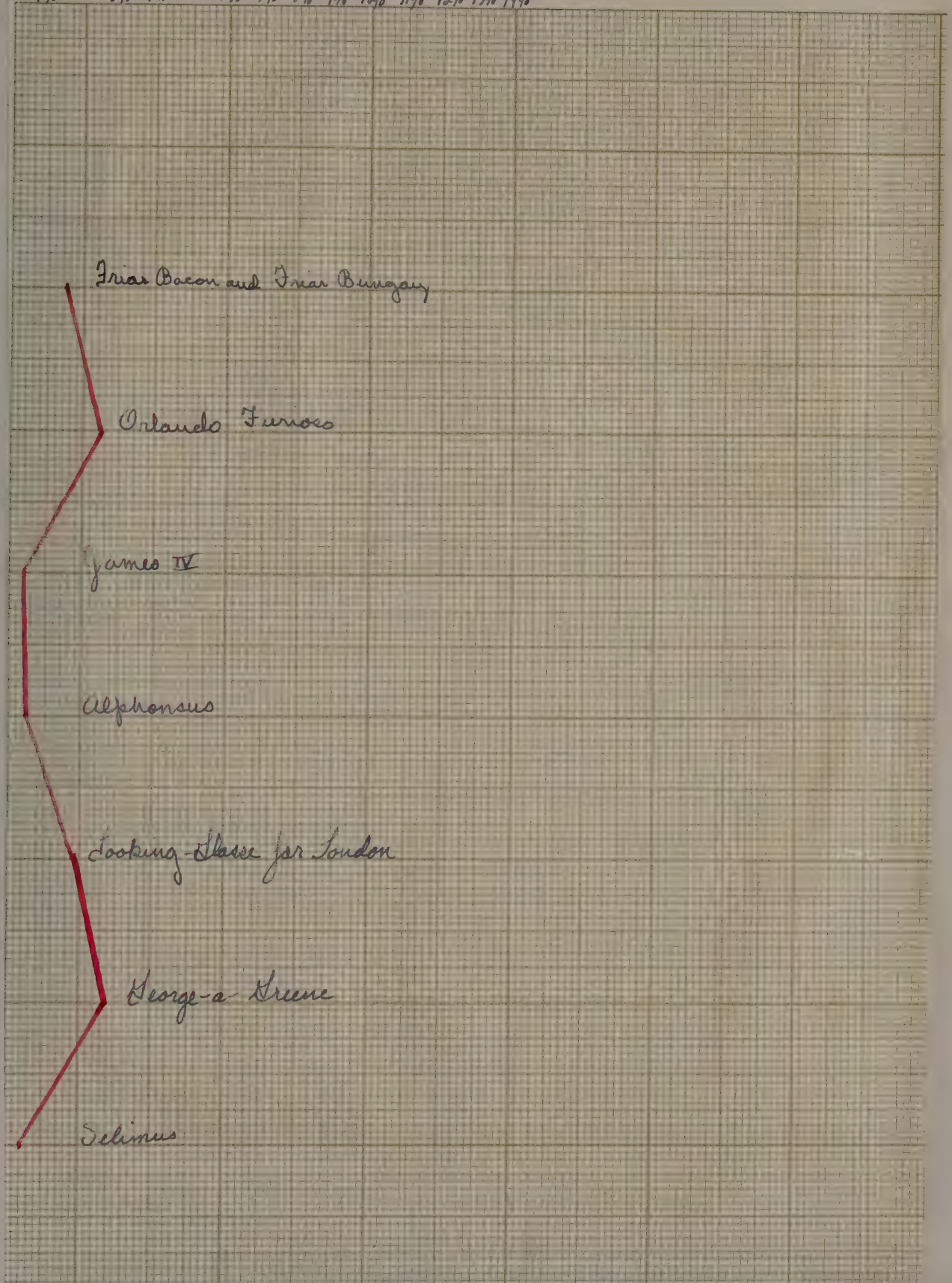
Epistle of News

The New Jone

The Magnificent Lady

Percentage of Verbal Scenery in the Plays of Jonson

1% 2% 3% 4% 5% 6% 7% 8% 9% 10% 11% 12% 13% 14%



Percentage of Verbal Scenery in the Plays of Greene

1% 2% 3% 4% 5% 6% 7% 8% 9% 10% 11% 12% 13% 14%

Tamburlaine Part 1

Tamburlaine Part 2

Faustus

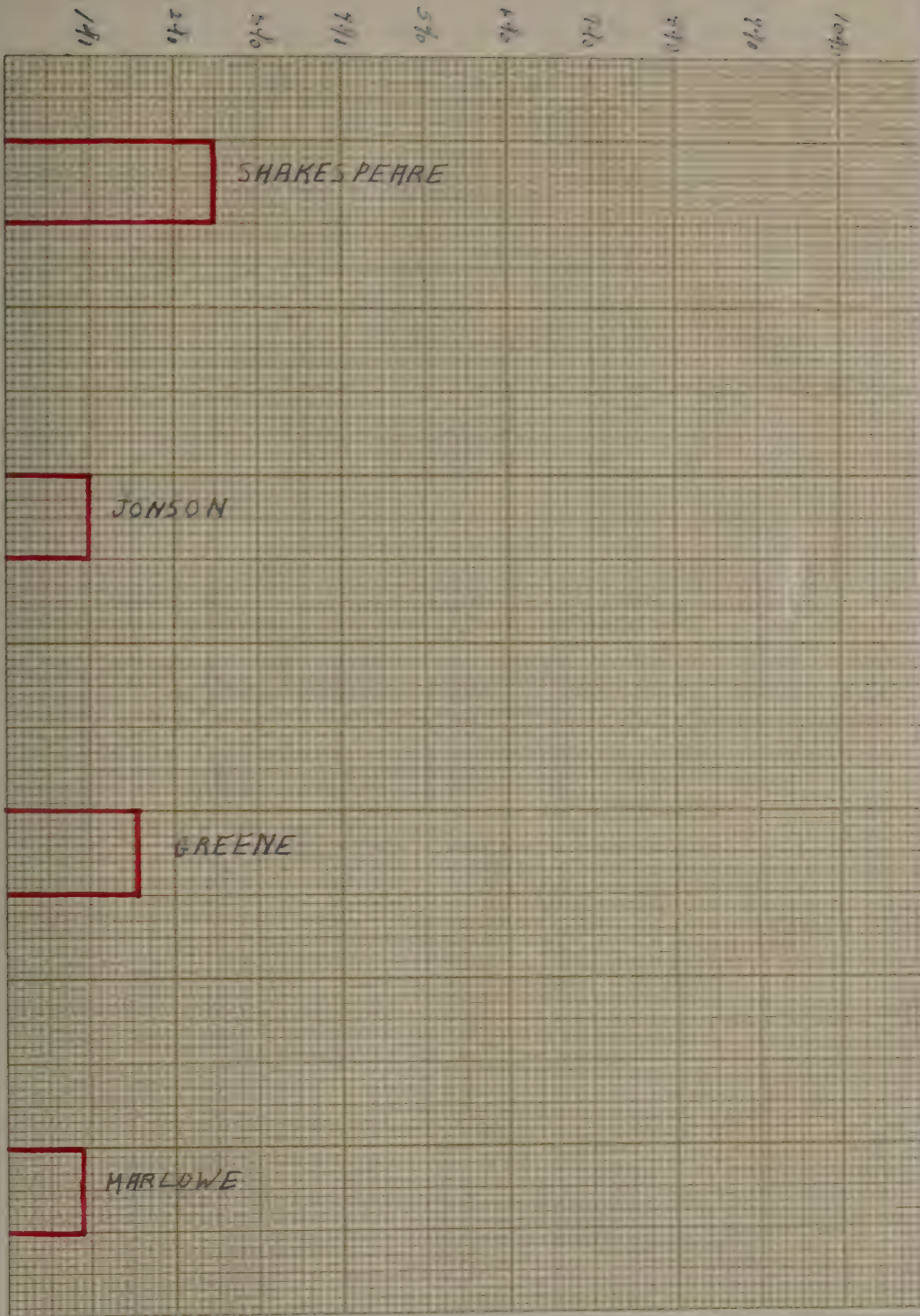
Jew of Malta

Edward II

Ued

Massacre at Paris

Percentage of Verbal Scenery in the Plays of Marlowe



Percentage of Verbal Scenery in the Plays of
Shakespeare, Jonson, Greene, and Marlowe

APPENDIX

Appendix

SHAKESPEARE

Comedy of Errors

By prologue:

By chorus:

By statement:

By apostrophe:

By implication:

III, 1, 30; III, 1, 33; III, 1, 35; III, 1, 38;

III, 1, 58; III, 1, 59; III, 1, 61; III, 1, 64;

III, 1, 68; III, 1, 73.

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 1, 30; II, 1, 55; III, 1, 36; III, 1, 42; V, 1, 37;

V, 1, 92; V, 1, 122; V, 1, 129; V, 1, 155; V, 1, 165;

V, 1, 264; V, 1, 266; V, 1, 279; V, 1, 397

Love's Labour's Lost

By prologue:

By chorus:

By statement:

II, 1, 90

By apostrophe:

By implication:

By reference to thing off stage:

IV, 1, 9-10

By reference to subsequent scene:

By description:

II, 1, 171-2; III, 1, 173; IV, 1, 2; IV, 3, 44;

IV, 3, 79; IV, 3, 137; V, 2, 186; V, 2, 188;

V, 2, 294; V, 2, 308; V, 2, 346; V, 2, 555;

V, 2, 630; V, 2, 735

Henry VI, Part 2

By prologue:

By chorus:

By statement:

By apostrophe:

IV, 10, 67

By implication:

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 4, 19-22; II, 1, 55; II, 2, 3; II, 2, 60; II, 4, 34;
III, 1, 197; III, 2, 32; IV, 1, 1-11; IV, 8, 25-26;
IV, 6, 1-2; IV, 10, 7-11; IV, 10, 19; IV, 10, 35-37

Henry VI, Part 3

By prologue:

By chorus:

By statement:

I, 1, 25-26; II, 2, 1

By apostrophe:

By implication:

V, 6, 92

By reference to thing off stage:

II, 1, 21-32

By reference to subsequent scene:

By description:

I, 1, 51; I, 1, 64; I, 1, 71; I, 1, 74; I, 1, 84;
I, 1, 157; I, 4, 67; II, 5, 14; II, 5, 23; III, 1, 1-3;
IV, 2, 22; IV, 3, 22-23; IV, 5, 2-3; IV, 7, 7-8;
IV, 7, 10; IV, 7, 28-29; IV, 7, 35; IV, 8, 33;
V, 1, 16-17; V, 1, 21; V, 1, 60; V, 1, 107-108

Two Gentlemen of Verona

By prologue:

By chorus:

By statement:

II, 5, 1-2; IV, 4, 93

By apostrophe

I, 2, 116

By implication:

By reference to thing off stage:

IV, 2, 103; V, 1, 1

By reference to subsequent scene:

II, 6, 33; III, 1, 11; III, 1, 124; III, 1, 151;
III, 2, 89

By description:

I, 2, 108; IV, 1, 63; IV, 2, 141-143; V, 3, 9; V, 4, 2

Henry VI, Part 1

By prologue:

By chorus:

By statement:

I, 2, 6; III, 2, 1; III, 2, 91

By apostrophe:

By implication:

By reference to thing off stage:

I, 4, 11; III, 2, 23; III, 2, 30

By reference to subsequent scene:

By description:

I, 3, 1; I, 3, 4; I, 3, 13; I, 3, 17; I, 3, 26-27;

I, 4, 6; I, 6, 1-2; II, 1, 7; II, 1, 11; II, 1, 36;
 II, 1, 61; II, 1, 67; II, 2, 1-2; II, 2, 5-6; II, 4, 4;
 II, 4, 30; II, 4, 33; III, 2, 71; IV, 2, 1-2; IV, 5, 55

Richard III

By statement:

III, 1, 1

By apostrophe:

III, 3, 8-11; IV, 2, 98-104

By implication:

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 4, 9; I, 4, 161; II, 4, 2; III, 2, 6; III, 2, 10;
 III, 5, 15; III, 5, 17; V, 3, 1; V, 3, 19-21; V, 3, 81;
 V, 3, 86-87; V, 3, 181; V, 3, 210-211; V, 3, 217;
 V, 3, 235-236; V, 3, 277-288

Titus Andronicus

By prologue:

By chorus:

By statement:

II, 3, 277

By apostrophe:

I, 1, 70

By implication:

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 1, 99; I, 1, 116; I, 1, 159; I, 1, 349-354;
 I, 1, 388; II, 3, 246-249; II, 3, 239-241; II, 2, 1-2;
 II, 3, 2; II, 3, 12-29; II, 3, 59; II, 3, 77; II, 3, 84;
 II, 3, 92-107; II, 3, 186; II, 3, 198-202; II, 3, 210;
 II, 3, 215; II, 3, 224; II, 3, 225-236; II, 3, 272-274;
 II, 3, 283; II, 3, 286; III, 1, 37-46; IV, 1, 69;
 IV, 1, 84; V, 2, 5

King John

By prologue:

By chorus:

By statement:

I, 1, 1; II, 1, 17; IV, 3, 34

By apostrophe:

III, 1, 326

By implication:

V, 7, 29-30

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 1, 221; II, 1, 76-77; II, 1, 198-199; II, 1, 201;
 II, 1, 207-234; II, 1, 242; II, 1, 259-262; II, 1, 268;
 II, 1, 272; II, 1, 300; II, 1, 312; II, 1, 324;
 II, 1, 325; II, 1, 333; II, 1, 369-370; II, 1, 373-384;
 II, 1, 399; II, 1, 402-404; II, 1, 410; II, 1, 412;

II, 1, 418; II, 1, 447; II, 1, 455; II, 1, 481;
 II, 1, 483; II, 1, 536; II, 1, 552; III, 1, 1;
 III, 1, 72-73; IV, 1, 1-3; IV, 2, 85; IV, 2, 165;
 IV, 2, 182-184; IV, 3, 1-2; IV, 3, 9; V, 3, 33-35;
 V, 3, 44-45; V, 5, 15; V, 5, 20; V, 6, 12-13;
 V, 6, 17; V, 6, 19-20; V, 6, 39-41; V, 7, 10

Romeo and Juliet

By prologue:
 Lines 1-2
 By chorus:
 By statement:
 By apostrophe:
 II, 2, 139-140; IV, 5, 49-54; V, 1, 24
 By implication:
 I, 4, 11-12; I, 5, 31-32; I, 5, 91; I, 5, 128-131;
 II, 2, 2-22; II, 2, 142; II, 2, 154; II, 2, 184-185;
 III, 3, 165; III, 3, 171; III, 4, 9; III, 4, 33-35;
 IV, 3, 12; V, 3, 121-122
 By reference to thing off stage:
 II, 2, 107-110; III, 2, 1-31; III, 5, 1-36; V, 3, 1-7;
 V, 3, 125-126
 By reference to subsequent scene:
 By description:
 I, 1, 93; I, 1, 97; I, 4, 42-43; I, 4, 101-104;
 I, 5, 57; I, 5, 67; I, 4, 110; I, 5, 48-50; I, 5, 74
 II, 1, 5; II, 1, 22-26; II, 1, 30-32; II, 1, 39-40;
 II, 2, 26-27; II, 2, 34; II, 2, 52; II, 2, 63;
 II, 2, 66-67; II, 2, 75; II, 2, 85-87; II, 2, 106;
 II, 2, 117; II, 2, 120; II, 2, 123; II, 2, 126;
 II, 2, 165; II, 2, 176; II, 3, 1-6; II, 2, 32;
 II, 3, 34; II, 3, 37-38; II, 5, 9-10; III, 1, 2;
 III, 1, 55; III, 1, 94; III, 3, 15; III, 3, 68;
 III, 3, 82; III, 3, 158; III, 3, 163; III, 4, 5-7
 III, 4, 11; III, 5, 40-41; IV, 1, 17; IV, 2, 39;
 IV, 3, 2; IV, 3, 10; IV, 4, 3-4; IV, 4, 7-8; IV, 4, 21;
 V, 1, 34; V, 1, 56; V, 3, 10-11; V, 3, 19-21; V, 3, 25;
 V, 3, 45; V, 3, 86; V, 3, 105; V, 3, 107; V, 3, 137;
 V, 3, 171-172; V, 3, 179; V, 3, 182; V, 3, 185;
 V, 3, 201; V, 3, 274; V, 3, 276; V, 3, 290; V, 3, 305-306; V, 5, 41-43

Taming of the Shrew

By prologue:
 Induction, Scene 2, line 30
 By chorus:
 By statement:
 IV, 1, 109; IV, 4, 1; V, 1, 9; V, 2, 8
 By apostrophe:
 By implication:
 V, 1, 29-30; V, 1, 32; V, 1, 56-57
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:

I, 1, 2-4; I, 1, 22; I, 2, 4; I, 2, 11; I, 2, 23;
 I, 2, 49; I, 2, 75-76; I, 2, 235; II, 1, 254;
 IV, 1, 180; IV, 1, 201; IV, 2, 80; IV, 3, 111;
 IV, 4, 51; V, 1, 17

Richard II

By prologue:
 By chorus:
 By statement:
 III, 2, 1
 By apostrophe:
 III, 2, 6-26
 By implication:
 By reference to thing off stage:
 II, 3, 53
 By reference to subsequent scene:
 By description:
 II, 3, 3-5; III, 3, 20-21; III, 3, 26; III, 3, 49-50;
 III, 3, 52; III, 3, 191; III, 4, 1; III, 4, 25;
 III, 4, 29-47; III, 4, 57; III, 4, 73; III, 4, 104-107;
 V, 5, 2

Midsummer Night's Dream

By prologue:
 By chorus:
 By statement:
 V, 1, 133-140; V, 1, 245; V, 1, 250-251; V, 1, 263-266;
 V, 1, 270
 By apostrophe:
 III, 2, 177; III, 2, 417-419; III, 2, 431-433;
 V, 1, 172-196; V, 1, 279-281; V, 1, 312
 By implication:
 III, 2, 403-404
 By reference to thing off stage:
 III, 2, 60-61; III, 2, 187-188; III, 2, 378-387
 By reference to subsequent scene:
 I, 1, 222-223; I, 2, 104-107; II, 1, 249-256;
 III, 2, 355-357; IV, 2, 38-39
 By description:
 I, 1, 2-4; I, 1, 119; II, 1, 18; II, 1, 29; II, 1, 43;
 II, 1, 60; II, 1, 103-105; II, 1, 123-124; II, 1, 140-141;
 II, 1, 156; II, 1, 161; II, 1, 191-192;
 II, 1, 217-218; II, 1, 221-223; II, 1, 237; II, 1, 245;
 II, 2, 5-7; II, 2, 35-41; II, 2, 66-70; II, 2, 74-75;
 II, 2, 86; II, 2, 100; III, 1, 2-5; III, 1, 49-76;
 III, 1, 79-80; III, 1, 136; III, 1, 156-159; III, 1, 180;
 III, 1, 207; III, 2, 5; III, 2, 106-107; III, 2, 275;
 III, 2, 283; III, 2, 310; III, 2, 407-408; III, 2, 427-430;
 III, 2, 442-446; III, 2, 448-9; IV, 1, 1-3;
 IV, 1, 74-75; IV, 1, 92; IV, 100-106; IV, 1, 108;
 IV, 1, 111; IV, 1, 167; V, 1, 157-170; V, 1, 204-208;
 V, 1, 380-432

Merchant of Venice

By prologue:

By chorus:
 By statement:
 II, 6, 1-2; II, 6, 25
 By apostrophe:
 By implication:
 IV, 1, 14
 By reference to thing off stage:
 V, 1, 142; V, 1, 220
 By reference to subsequent scene:
 I, 1, 162; I, 1, 183; II, 2, 194
 By description:
 I, 3, 46; II, 3, 2; II, 6, 34; II, 6, 47; II, 6, 64;
 II, 6, 67-68; II, 7, 1; II, 9, 1; III, 1, 1;
 III, 2, 168-169; III, 2, 171; III, 4, 25; V, 1, 1-25;
 V, 1, 54-65; V, 1, 89-92; V, 1, 109; V, 1, 124-126;
 V, 1, 295; V, 1, 303

Henry IV, Part 1

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 II, 1, 38-39; II, 4, 98-99; II, 4, 304-305; II, 4, 549
 By reference to thing off stage:
 II, 2, 83; V, 1, 1-6
 By reference to subsequent scene:
 By description:
 II, 1, 15-16; II, 3, 109; II, 4, 1-2; II, 4, 325-326;
 II, 4, 529-530; II, 4, 536-538; II, 4, 557; II, 4, 567;
 III, 1, 82; III, 1, 142; III, 1, 213; III, 3, 63-64;
 III, 3, 66-67; III, 3, 71-72; III, 3, 112-114;
 III, 3, 229; IV, 3, 5; IV, 3, 14; IV, 3, 15; IV, 4, 1;
 IV, 4, 92

Henry IV, Part 2

By prologue:
 Induction, lines 35-37
 By chorus:
 By statement:
 IV, 1, 1-2
 By apostrophe:
 By implication:
 I, 1, 1; II, 4, 82; II, 4, 132; II, 4, 382; II, 4, 395
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 II, 4, 396-398; III, 1, 4-5; III, 2, 101; IV, 1, 19;
 V, 1, 1-2; V, 1, 31; V, 3, 1-3; V, 3, 6-7; V, 3, 52-53;
 V, 3, 137

Much Ado About Nothing

By prologue:
 By chorus:

By statement:

By apostrophe:

By implication:

III, 3, 89

By reference to thing off stage:

IV, 3, 24-27

By reference to subsequent scene:

By description:

I, 1, 2; I, 1, 18; I, 1, 39; II, 1, 179; II, 3, 3-4;

II, 3, 38-39; II, 3, 41-42; III, 1, 4-5; III, 1, 30;

III, 3, 24-25; III, 3, 98-99; III, 3, 94; III, 3, 109-

110; III, 3, 137; III, 3, 153; V, 3, 1-22

Julius Caesar:

By prologue:

By chorus:

By statement:

By apostrophe:

V, 3, 60-61

By implication:

I, 3, 39-40; IV, 3, 229; IV, 3, 232-234; IV, 3, 237-238;

IV, 3, 269; IV, 3, 272

By reference to thing off stage:

II, 1, 44-45; V, 3, 12-14; V, 3, 20

By reference to subsequent scene:

By description:

I, 1, 32; I, 3, 9; I, 3, 42-43; I, 3, 73-74;

I, 3, 126-130; I, 3, 137; I, 3, 153; I, 3, 163;

II, 1, 2-3; II, 1, 78; II, 1, 88; II, 1, 101-111;

II, 1, 199; II, 1, 221; II, 1, 236; II, 1, 262-263;

II, 2, 1; III, 1, 11; III, 1, 33; IV, 3, 226;

IV, 3, 239; IV, 3, 243; IV, 3, 246; V, 1, 5;

V, 3, 56-57; V, 5, 1

As You Like It

By prologue:

By chorus:

By statement:

II, 4, 15-16

By apostrophe:

By implication:

By reference to thing off stage:

By reference to subsequent scene:

I, 3, 110

By description:

I, 1, 44; I, 3, 45; II, 1, 1-17; II, 1, 21-25;

II, 3, 17-18; II, 3, 27; II, 4, 73; II, 5, 1-8;

II, 5, 32; II, 5, 38-45; II, 6, 6-7; II, 6, 15-16;

II, 6, 18; II, 7, 12; II, 7, 110-111; III, 2, 1-10;

III, 2, 133-135; III, 2, 184; III, 2, 277-278;

III, 2, 321-322; III, 2, 357-358; III, 2, 382-385;

III, 3, 47; III, 3, 69; III, 3, 90; III, 4, 34;

III, 5, 75; IV, 3, 77-82; IV, 5, 222-223; V, 1, 7; 7;

V, 1, 24-25; V, 4, 34; V, 4, 162; V, 4, 166; V, 4, 177

Henry V

- By prologue:
Prologue, lines 1-34
- By chorus:
II, Chorus, 34-42; III, Chorus, 1-35; IV, Chorus, 1-53;
V, Chorus, 1-45
- By statement:
IV, 7, 91-92
- By apostrophe:
- By implication:
III, 7, 2; III, 7, 6; III, 7, 86; III, 7, 140-141
- By reference to thing off stage:
IV, 7, 60
- By reference to subsequent scene:
- By description:
II, 2, 91; III, 2, 113; III, 6, 160; III, 7, 11;
III, 7, 74; III, 7, 97; III, 7, 179; IV, 1, 76-77;
IV, 1, 87-92; IV, 1, 119; IV, 2, 1; IV, 2, 8;
IV, 2, 63; IV, 7, 75

Twelfth Night

- By prologue:
- By chorus:
- By statement:
I, 2, 1-2
- By apostrophe:
- By implication:
II, 3, 196
- By reference to thing off stage:
- By reference to subsequent scene:
- By description:
I, 5, 179; I, 5, 184; I, 5, 193-194; I, 5, 198;
II, 3, 1-2; II, 3, 7-9; II, 3, 97-98; II, 3, 194;
II, 3, 143; II, 3, 210; II, 5, 18-21; III, 1, 83;
III, 1, 104; III, 4, 25; IV, 1, 30-31; IV, 2, 39-43;
IV, 2, 46; IV, 2, 50-51; V, 1, 68

Merry Wives of Windsor

- By prologue:
- By chorus:
- By statement:
- By apostrophe:
- By implication:
I, 3, 1; I, 4, 2; III, 3, 96-97
- By reference to thing off stage:
- By reference to subsequent scene:
- By description:
I, 1, 5; I, 1, 73-75; I, 4, 39; I, 4, 63; I, 4, 65-66;
I, 4, 70; I, 4, 76-78; I, 4, 137-138; III, 1, 47;
III, 3, 115-116; III, 3, 136; III, 3, 223-225;
III, 4, 73; IV, 2, 171; IV, 2, 185; IV, 4, 30;
IV, 5, 6-7; V, 2, 1-2; V, 2, 13-14; V, 4, 2-3;
V, 5, 14-15; V, 5, 44; V, 5, 81-85; V, 5, 108;
V, 5, 114; V, 5, 187; V, 5, 272

Hamlet

By prologue:

By chorus:

By statement:

By apostrophe:

By implication:

I, 1, 15; I, 1, 18; III, 2; III, 4, 170; III, 4, 177;
III, 4, 217; V, 1, 73-74

By reference to thing off stage:

I, 1, 35-39; I, 1, 166-167; III, 2, 401-406

By reference to subsequent scene:

III, 3, 27-28

By description:

I, 1, 4-11; I, 1, 21; I, 1, 27; I, 1, 46; I, 1, 147;
I, 1, 167; I, 1, 169; I, 2, 174; I, 4, 1-6; I, 4, 53-54;
I, 5, 10; I, 5, 89-90; I, 5, 144; II, 2, 13;
III, 2, 413-415; III, 4, 166; IV, 1, 5; IV, 1, 29;
IV, 3, 58; V, 1, 128; V, 1, 262; V, 1, 321; V, 3, 3-4All's Well That Ends Well

By prologue:

By chorus:

By statement:

I, 2, 22

By apostrophe:

By implication:

By reference to thing off stage:

By reference to subsequent scene:

By description:

II, 3, 187; II, 3, 291; II, 3, 301; II, 4, 41;
II, 5, 25; II, 5, 28; III, 5, 37; III, 6, 107;
III, 7, 43; IV, 1, 1-2; IV, 2, 54; IV, 3, 19;
IV, 3, 33-36; IV, 3, 97-98; IV, 3, 117Troilus and Cressida

By prologue:

Prologue, line 1

By chorus:

By statement:

IV, 1, 21; IV, 5, 200

By apostrophe:

By implication:

IV, 2, 36; IV, 2, 44; V, 1, 78; V, 1, 80-82;
V, 1, 84; V, 1, 86; V, 1, 90; V, 1, 94; V, 2, 28;
V, 2, 32; V, 2, 44; V, 2, 106

By reference to thing off stage:

IV, 5, 211; IV, 5, 219-220; V, 1, 75; V, 2, 91-92;
V, 8, 5-8

By reference to subsequent scene:

By description:

I, 1, 2-3; I, 3, 215-216; II, 3, 91; III, 2, 17;
III, 3, 38; IV, 1, 42; IV, 2, 1; IV, 2, 8-11;
IV, 5, 209; V, 1, 1; V, 1, 50-51; V, 8, 17;
V, 10, 2

Measure for Measure

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 I, 4, 8; IV, 4, 22
 By reference to thing off stage:
 IV, 2, 219
 By reference to subsequent scene:
 By description:
 I, 1, 21; I, 1, 44; I, 2, 103-104; II, 1, 208;
 II, 1, 247; IV, 1, 60; IV, 2, 67; IV, 2, 76;
 IV, 2, 97; IV, 2, 226-227; IV, 3, 38-39

Othello

By prologue:
 By chorus:
 By statement:
 I, 1, 74; II, 1, 214
 By apostrophe:
 V, 2, 2
 By implication:
 I, 1, 141-142; I, 1, 145; I, 1, 167; I, 3, 289;
 II, 3, 7; II, 3, 11; II, 3, 339-341; IV, 3, 3;
 IV, 3, 58; IV, 3, 107; V, 1, 73; V, 1, 88
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 1, 80; I, 1, 96; I, 1, 106; I, 1, 124; I, 1, 183;
 I, 2, 35; I, 2, 42; I, 2, 50; I, 2, 94; I, 3, 51;
 I, 3, 278-279; II, 1, 82; II, 2, 12; II, 3, 1;
 II, 3, 34; II, 3, 40; II, 3, 45; II, 3, 51; II, 3, 55;
 II, 3, 60; II, 3, 201; II, 3, 216; II, 3, 235;
 II, 3, 369-370; II, 3, 383-384; III, 4, 142; V, 1, 1;
 V, 1, 42; V, 1, 63; V, 1, 112; V, 1, 117; V, 1, 128;
 V, 2, 24; V, 2, 80; V, 2, 104; V, 2, 109-110; V, 2, 330

Timon of Athens

By prologue:
 By chorus:
 By statement:
 V, 1, 129
 By apostrophe:
 IV, 3, 1-3; IV, 3, 23; IV, 3, 41-42; IV, 3, 177-184
 By implication:
 I, 2, 234
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 III, 4, 80-81; IV, 1, 5; IV, 1, 16; IV, 1, 38;
 IV, 3, 208; IV, 3, 223-224; V, 3, 5; V, 4, 1;
 V, 4, 22

King Lear:

- By prologue:
- By chorus:
- By statement:
- By apostrophe:
III, 2, 1-24
- By implication:
II, 1, 33-34
- By reference to thing off stage:
IV, 6, 50-60
- By reference to subsequent scene:
I, 2, 189
- By description:
I, 4, 266-269; II, 1, 40-42; II, 1, 60-61; II, 1, 103-104; II, 1, 121; II, 2, 1; II, 2, 33-35; II, 4, 29;
II, 4, 99-105; II, 4, 303-305; II, 4, 311-312;
III, 1, 1-15; III, 1, 49; III, 2, 4-61; III, 2, 42-62;
III, 2, 68-69; III, 2, 79; III, 4, 1-3; III, 4, 77-82;
III, 4, 113-117; III, 4, 151-159; III, 4, 174;
III, 5, 1; III, 6, 1; III, 6, 123; V, 2, 1-2

Antony and Cleopatra

- By prologue:
- By chorus:
- By statement:
II, 2, 28; III, 6, 85
- By apostrophe:
IV, 9, 5
- By implication:
II, 3, 4; II, 3, 7-9; II, 7, 124; II, 7, 130; IV, 3, 1;
IV, 3, 6; IV, 3, 8; IV, 9, 13; IV, 12, 1; IV, 15, 8
- By reference to thing off stage:
III, 9, 1
- By reference to subsequent scene:
- By description:
II, 2, 37; II, 7, 76-77; II, 7, 134; III, 6, 50-51;
IV, 2, 20; IV, 2, 24; IV, 2, 32; IV, 2, 41; IV, 4, 24;
IV, 4, 26-27; IV, 9, 2-3; V, 2, 360

Macbeth

- By prologue:
- By chorus:
- By statement:
II, 3, 56; V, 4, 3-4
- By apostrophe:
I, 5, 51-53; III, 2, 46-53
- By implication:
III, 4, 118-121; V, 1, 84-87
- By reference to thing off stage:
III, 3, 5-16
- By reference to subsequent scene:
III, 1, 142; III, 2, 40-43
- By description:
I, 3, 77; I, 5, 59; I, 5, 69; I, 6, 1-10; I, 6, 24;

II, 1, 1-8; II, 1, 49-59; II, 2, 2-4; II, 2, 15-16;
 II, 3, 50-51; II, 3, 60-69; II, 4, 1-20; III, 1, 131-
 132; III, 4, 126-127; III, 5, 20; III, 6, 35-36;
 IV, 1, 1-38; IV, 1, 64-67; V, 5, 1-3

Coriolanus

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 By reference to thing off stage:
 III, 1, 50; IV, 5, 109; V, 4, 1
 By reference to subsequent scene:
 By description:
 I, 4, 13; I, 4, 16; I, 4, 43; I, 7, 1; I, 7, 6;
 IV, 4, 1-3; IV, 5, 5

Pericles

By prologue:
 Prologue, lines 17-19; 50-51
 By chorus:
 III, Chorus, 44-60; V, Chorus, 17-20; 22-24
 By statement:
 I, 3, 1; II, 1, 103-104
 By apostrophe:
 I, 2, 114; II, 1, 1-2
 By implication:
 II, 3, 109; III, 1, 39-54; V, 1, 5; V, 1, 9
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 1, 37; I, 3, 40; I, 4, 21; III, 1, 1-9; III, 1, 19;
 III, 1, 32-33; III, 1, 61-65; III, 1, 71-77; IV, 1, 51;
 IV, 2, 3-4; IV, 3, 22; IV, 6, 83-86; IV, 6, 104;
 IV, 6, 127; V, 1, 18-19; V, 1, 23; V, 1, 115; V, 1, 199;
 V, 3, 25; V, 3, 67

Cymbeline

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 By reference to thing off stage:
 III, 3, 10-11
 By reference to subsequent scene:
 By description:
 I, 1, 81; I, 1, 126; I, 1, 129; I, 6, 198; I, 6, 208;
 II, 1, 53-54; II, 2, 2; II, 2, 9; II, 2, 10-11;
 II, 2, 24-26; II, 2, 48-49; II, 3, 42; III, 3, 8;
 III, 3, 38; III, 3, 70; III, 3, 83; III, 6, 17-18;
 III, 6, 38; III, 6, 66; III, 6, 83; IV, 2, 1;
 IV, 2, 292; V, 2, 12; V, 4, 3; V, 4, 120-121

The Tempest

By prologue:
 By chorus:
 By statement:
 IV, 1, 217
 By apostrophe:
 By implication:
 I, 1, 1-73
 By reference to thing off stage:
 II, 2, 18-22; II, 2, 24-25
 By reference to subsequent scene:
 By description:
 I, 2, 1-13; I, 2, 171; I, 2, 281; I, 2, 331;
 I, 2, 375; I, 2, 452; II, 1, 36-38; II, 1, 48-58;
 II, 1, 95-96; II, 1, 152; II, 1, 334; II, 1, 889;
 II, 2, 39-42; II, 2, 43-44; III, 2, 5-6; III, 2, 62;
 III, 2, 147-148; III, 3, 56; III, 3, 80; IV, 1, 73;
 IV, 1, 83; IV, 1, 130; V, 1, 306

Winter's Tale

By prologue:
 By chorus:
 IV, 1, 19-21
 By statement:
 By apostrophe:
 By implication:
 V, 3, 59; V, 3, 68
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 II, 1, 24; II, 2, 1; II, 2, 4; III, 2, 10; III, 3, 1-6;
 III, 3, 9-12; III, 3, 43-45; III, 3, 48; III, 3, 53-55;
 III, 3, 63; III, 3, 76-77; III, 3, 84-109; IV, 4, 156-
 157; V, 3, 86

Henry VIII

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 V, 1, 54-56; V, 1, 77-78
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 4, 2; I, 4, 68; I, 4, 102; V, 1, 1-6; V, 1, 72;
 V, 1, 86; V, 2, 34; V, 4, 2

Two Noble Kinsmen

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 II, 2, 232-236

By implication:

II, 2, 212; II, 2, 261-262

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 1, 223; I, 2, 3-4; II, 2, 71; II, 2, 118;

II, 2, 132; II, 2, 215-216; II, 2, 268; III, 1, 82;

III, 1, 97; III, 2, 2-4; III, 2, 11-12; III, 2, 35-36;

III, 3, 23; III, 4, 1-3; III, 5, 12-13; III, 6, 111

JONSON

Cynthia's Revels

By prologue:

Induction, 42-44

By chorus:

By statement:

By apostrophe:

I, 2, 65-66; I, 2, 99-101

By implication:

IV, 5, 138

By reference to thing off stage:

I, 3, 14

By reference to subsequent scene:

By description:

I, 1, 91-92; I, 1, 94-95; I, 2, 15; I, 2, 23;

I, 2, 59; I, 2, 89; I, 3, 22; II, 3, 2; IV, 5, 5;

IV, 5, 94-95; V, 1, 18; V, 7, 2-3

Poetaster

By prologue:

Prologue, lines 27-28

By chorus:

By statement:

II, 2, 22-24; III, 1, 30-35

By apostrophe:

By implication:

IV, 4, 1-2; V, 2, 54

By reference to thing off stage:

III, 1, 127-128

By reference to subsequent scene:

By description:

I, 1, 7; I, 2, 227; I, 2, 228; II, 1, 6-9; II, 1, 16-17;

II, 1, 20; II, 1, 43-44; II, 1, 65; III, 1, 38-39;

III, 1, 181; IV, 9, 71; V, 3, 205

Sejanus

By prologue:

By chorus:

By statement:

I, 1, 2

By apostrophe:

By implication:

III, 14; III, 43; III, 61; III, 111; III, 165;
III, 320; III, 337; III, 378; V, 511-513; V, 529;
V, 625; V, 657

By reference to thing off stage:

By reference to subsequent scene:

V, 515-518

By description:

I, 193; II, 147; II, 164; II, 410-411; II, 451;
II, 464; III, 1, 17; IV, 116; IV, 523; V, 296;
V, 341; V, 368

A Tale of a Tub

By prologue:

Prologue, lines 11-12

By chorus:

By statement:

III, 3, 1; III, 4, 4-5

By apostrophe:

By implication:

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 5, 58; I, 1, 2-4; I, 6, 2; II, 1, 47; II, 1, 52;
II, 2, 157; II, 3, 3-5; II, 3, 7; II, 3, 18; II, 4, 52;
III, 4, 10; III, 4, 12-13; III, 5, 25; IV, 6, 25;
IV, 6, 27; IV, 6, 33-34; IV, 6, 42; IV, 6, 54;
IV, 6, 56; IV, 6, 60; IV, 6, 69; V, 9, 12; V, 10, 1-2

The Case is Altered

By prologue:

By chorus:

By statement:

IV, 1, 2-4

By apostrophe:

By implication:

I, 6, 58; IV, 9, 21

By reference to thing off stage:

By reference to subsequent scene:

By description:

I, 3, 10; II, 1, 63; II, 5, 10; III, 4, 35; IV, 8, 1;
IV, 1, 43-44; IV, 8, 54; IV, 8, 56-57; V, 4, 2

Every Man In His Humour

By prologue:

By chorus:

By statement:

I, 4, 1

By apostrophe:

By implication:

II, 1, 2-3

By reference to thing off stage:

By reference to subsequent scene:

I, 2, 108-110; I, 4, 55-57

By description:

I, 1, 1-3; I, 5, 34-35; II, 4, 9-12; II, 4, 18-20;
II, 4, 121; III, 2, 50-53; IV, 8, 1-3

Every Man Out of His Humour

By prologue:

Induction, lines 286-288

By chorus:

I, 3, 198; II, 3, 312-315; II, 4, 182-184; II, 4, 193;
III, 18-19; III, 8, 98-100; III, 9, 52-54; IV, 8, 175-178;
V, 3, 92-93; V, 11, 4

By statement:

II, 4, 2; III, 9, 1-3; V, 7, 65; V, 11, 25-26

By apostrophe:

By implication:

II, 1, 173; II, 2, 7-9; IV, 3, 2; V, 6, 73; V, 6, 75;
V, 6, 77; V, 6, 83

By reference to thing off stage:

II, 4, 134-135; III, 2, 24-26; III, 4, 47-48

By reference to subsequent scene:

II, 4, 91-92; IV, 2, 64-66; IV, 8, 106; IV, 8, 131-132;
IV, 8, 139; V, 3, 79-85; V, 8, 57-58; V, 9, 22-24;

By description:

II, 2, 40; II, 2, 74; II, 2, 76; I¹, 3, 21; II, 3, 51;
II, 3, 109-111; II, 4, 87-89; II, 4, 100; II, 4, 104;
II, 4, 120; II, 4, 127; III, 1, 3; III, 1, 6; III, 3, 1;
III, 4, 13; III, 5, 32; III, 5, 37; III, 6, 2;
III, 6, 120; III, 6, 131; III, 9, 72; III, 9, 120-121;
IV, 1, 18-19; IV, 2, 74; V, 1, 38; V, 3, 1; V, 5, 20;
V, 5, 27; V, 7, 46-47; V, 8, 9; V, 8, 30-31; V, 8, 56

Bartholomew Fair

By prologue:

Prologue, line 1; Induction, 207-209

By chorus:

By statement:

II, 5, 53-54; III, 2, 53-58; III, 4, 31; IV, 4, 167-168

By apostrophe:

III, 6, 56-57

By implication:

By reference to thing off stage:

By reference to subsequent scene:

By description:

II, 2, 6; II, 5, 76-77; II, 5, 87; II, 5, 108;
II, 6, 57-58; III, 2, 75-77; III, 2, 102-106;
III, 6, 109-111

Volpone

By prologue:

By chorus:

By statement:

By apostrophe:
 By implication:
 IV, 5, 1; V, 2, 83-84
 By reference to thing off stage:
 By reference to subsequent scene:
 V, 7, 23
 By description:
 I, 1, 1-2; II, 2, 1-2; II, 2, 26-28; II, 2, 38;
 II, 3, 2-6; II, 5, 50; III, 7, 15-16; V, 4, 54-59

The Silent Woman

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 II, 2, 150-151; III, 5, 33-35; II, 5, 3; II, 6, 3-4;
 III, 1, 30-31; IV, 2, 120; IV, 2, 129-130; IV, 5, 3;
 IV, 5, 210; IV, 5, 225; IV, 5, 256-257
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 4, 3-8; III, 2, 84-85; III, 4, 54; III, 6, 96-97;
 IV, 1, 22; IV, 2, 120; IV, 5, 28-30; IV, 5, 82;
 IV, 5, 178-179; IV, 5, 192; IV, 5, 219-220; IV, 5, 250;
 IV, 5, 282; IV, 7, 4-5

The Alchemist

By prologue:
 Prologue, lines 5-6
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 I, 1, 179; III, 1, 50; III, 5, 52; IV, 5, 78-80;
 IV, 5, 98-99; IV, 7, 87-88; V, 1, 44; V, 2, 23-27;
 V, 3, 8; V, 3, 17-18; V, 3, 23-24; V, 3, 33; V, 3, 43;
 V, 3, 59-60
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 1, 49-50; IV, 1, 131-132; IV, 3, 34-35; V, 3, 10-11;
 V, 5, 26; V, 5, 113-115

Catiline

By prologue:
 By chorus:
 III, Chorus, 65-66, 69
 By statement:
 IV, 61
 By apostrophe:
 I, 1, 1; I, 1, 73; III, 238; III, 438; IV, 24-25
 By implication:
 I, 1, 305-306; II, 216; III, 437; III, 520; III, 526;

- III, 796; III, 800-801; IV, 74; IV, 180-181; IV, 191;
 IV, 202; IV, 245; IV, 270; IV, 302; IV, 354; IV, 387
 By reference to thing off stage:
 I, 319-322
 By reference to subsequent scene:
 IV, 590-591; IV, 673
 By description:
 I, 191-199; I, 212-213; I, 256; I, 297-298; I, 323-324;
 I, 474; II, 1; II, 10; II, 116; II, 202; II, 234;
 II, 238; III, 490; III, 698-699; III, 831; IV, 28;
 IV, 61; IV, 180-181; IV, 314; IV, 556; V, 22

The Sad Shepherd

- By prologue:
 Prologue, line 15
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 1, 1; I, 2, 3; I, 2, 82; I, 2, 107-108; I, 2, 308;
 II, 1, 55

The Devil is an Asse

- By prologue:
 By chorus:
 By statement:
 II, 6, 2-4
 By apostrophe:
 By implication:
 II, 1, 155; II, 2, 22; II, 3, 7; II, 7, 3
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 1, 104; II, 2, 91; II, 6, 33-34; III, 5, 11;
 IV, 5, 14; V, 6, 3; V, 7, 1-2

The Staple of News

- By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 III, 4, 71; V, 2, 70
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 2, 32; I, 2, 43; I, 3, 64; I, 5, 1-4; I, 5, 147;
 II, 5, 113; III, 2, 114; III, 2, 315; V, 1, 23

The New Inn

- By prologue:
 Prologue, line 1

By chorus:
 By statement:
 By apostrophe:
 By implication:
 V, 5, 148
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 2, 11; I, 2, 39; I, 3, 95; I, 3, 127; I, 3, 132;
 I, 3, 144; I, 5, 19; I, 5, 35; II, 1, 47; II, 2, 30;
 II, 5, 4; V, 5, 154

The Magnetick Lady

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 I, 2, 46-47
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 I, 1, 3; III, 3, 11-13; IV, 4, 21; IV, 4, 33;
 IV, 4, 15

GREENE

Frier Bacon and Frier Bungay

By prologue:
 By chorus:
 By statement:
 482-3; 681-683
 By apostrophe:
 By implication:
 By reference to thing off stage:
 By reference to subsequent scene:
 145; 185; 814-815
 By description:
 202-203; 381-383; 399; 404-406; 871; 1170-1171; 1329;
 1459; 1561; 1565; 1668; 1680; 1869; 1875; 1941

Orlando Furioso

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 604-608; 845-846 (possible)
 By implication:
 By reference to thing off stage:
 397-401; 414-415; 699-700; 775

By reference to subsequent scene:
 By description:
 7-8; 222; 392; 423; 434-435; 564; 582; 601-602; 615;
 643; 667; 683; 781; 946; 948; 1326

James IV

By prologue:
 By chorus:
 By statement:
 175; 1326; 2215
 By apostrophe:
 2188
 By implication:
 2222
 By reference to thing off stage:
 1308-1309
 By reference to subsequent scene:
 1244
 By description:
 1361; 1919; 225

Alphonsus

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 By implication:
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 179; 455; 1107-1113; 1118

Looking-Glasse For London

By prologue:
 By chorus:
 By statement:
 78; 174-177; 1589
 By apostrophe:
 2180; 1646 (see By reference to thing off stage below)
 By implication:
 558
 By reference to thing off stage:
 585-587; 1643-1646
 By reference to subsequent scene:
 By description:
 15-23; 157; 167; 596; 1610-1617 (possible); 1656;
 2199; 2220; 2294; 2312-2313; 2330-2331; 2336-2337;
 2341; 2353-2355

George-a-Greene

By prologue:
 By chorus:
 By statement:
 1; 686; 719; 1015-1016; 1038-1039 (see also reference
 to subsequent scene, below); 1142; 1151; 1212-1213

By apostrophe:
 By implication:
 302-303
 By reference to thing off stage:
 1078
 By reference to subsequent scene:
 1028-1030; 1032-1033; 1036-1039
 By description:
 136; 162; 345-346; 348; 831-832; 1086-1088; 1171;
 1178-1179

Selimus

By prologue:
 By chorus:
 By statement:
 By apostrophe:
 1079
 By implication:
 1131
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 15; 450; 1104; 1127-1128; 1140; 1874; 1961; 1993;
 3092-3093

MARLOWE

Tamburlaine, Part 1

By prologue:
 Prologue, 3-6
 By chorus:
 By statement:
 537-540
 By apostrophe:
 By implication:
 By reference to thing off stage:
 By reference to subsequent scene:
 93-94; 1100
 By description:
 679-680; 931-933

Tamburlaine, Part 2

By prologue:
 By chorus:
 By statement:
 2331-2333; 2404; 3349-3352
 By apostrophe:
 By implication:
 By reference to thing off stage:
 2337; 2431-2436; 4334-4338

By reference to subsequent scene:

4072; 4112

By description:

2357; 2574-2575; 2726; 2960; 3105; 3191; 3205-3208
3235-3236; 3305; 3414; 3528; 3884; 3985; 4147; 4168;
4197; 4535

Faustus

By prologue:

28

By chorus:

799-802; 918-919

By statement:

823-827; 1208-1209

By apostrophe:

By implication:

1410-1411

By reference to thing off stage:

By reference to subsequent scene:

335

By description:

235-238; 460; 733-734; 1113

Jew of Malta

By prologue:

Prologue, 6-7

By chorus:

By statement:

762-860

By apostrophe:

By implication:

986

By reference to thing off stage:

39-40

By reference to subsequent scene:

By description:

334; 696; 1036; 1509-1511; 1666-1667

Edward II

By prologue:

By chorus:

By statement:

853; 1649; 1749

By apostrophe:

1592; 1602; 1738

By implication:

2489-2490

By reference to thing off stage:

By reference to subsequent scene:

2131; 2189-2190; 2263

By description:

1093; 1148; 1610; 1952; 1988; 2055; 2284; 2312-2313;
2349; 2504-2505

Dido

By prologue:
 By chorus:
 By statement:
 210-211; 296; 357; 376; 1434
 By apostrophe:
 By implication:
 By reference to thing off stage:
 By reference to subsequent scene:
 By description:
 139; 168; 173; 178-179; 228; 334; 336; 611-612;
 629-632; 898; 916; 960; 998; 1075-1076; 1083; 1084;
 1091; 1502; 1508

The Massacre at Paris

By prologue:
 By chorus:
 By statement:
 595
 By apostrophe:
 By implication:
 86; 372-373; 1002-1003
 By reference to thing off stage:
 By reference to subsequent scene:
 507
 By description:
 302; 448; 496-497; 502; 947; 1164-1165

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